

CINEFANTASTIQUE

\$4.95

CAN \$6.90
UKE £3.50

March 1986

Volume 16 Number 1

DEVIL IN THE FUTURE III

Plus PSYCHO and PSYCHO II

INVADERS FROM MARS

Tobe Hooper remakes a
science fiction classic

BRAZIL

Director Terry Gilliam on
his battle with Universal

TWILIGHT ZONE

A look at the writers behind
the science fiction hit

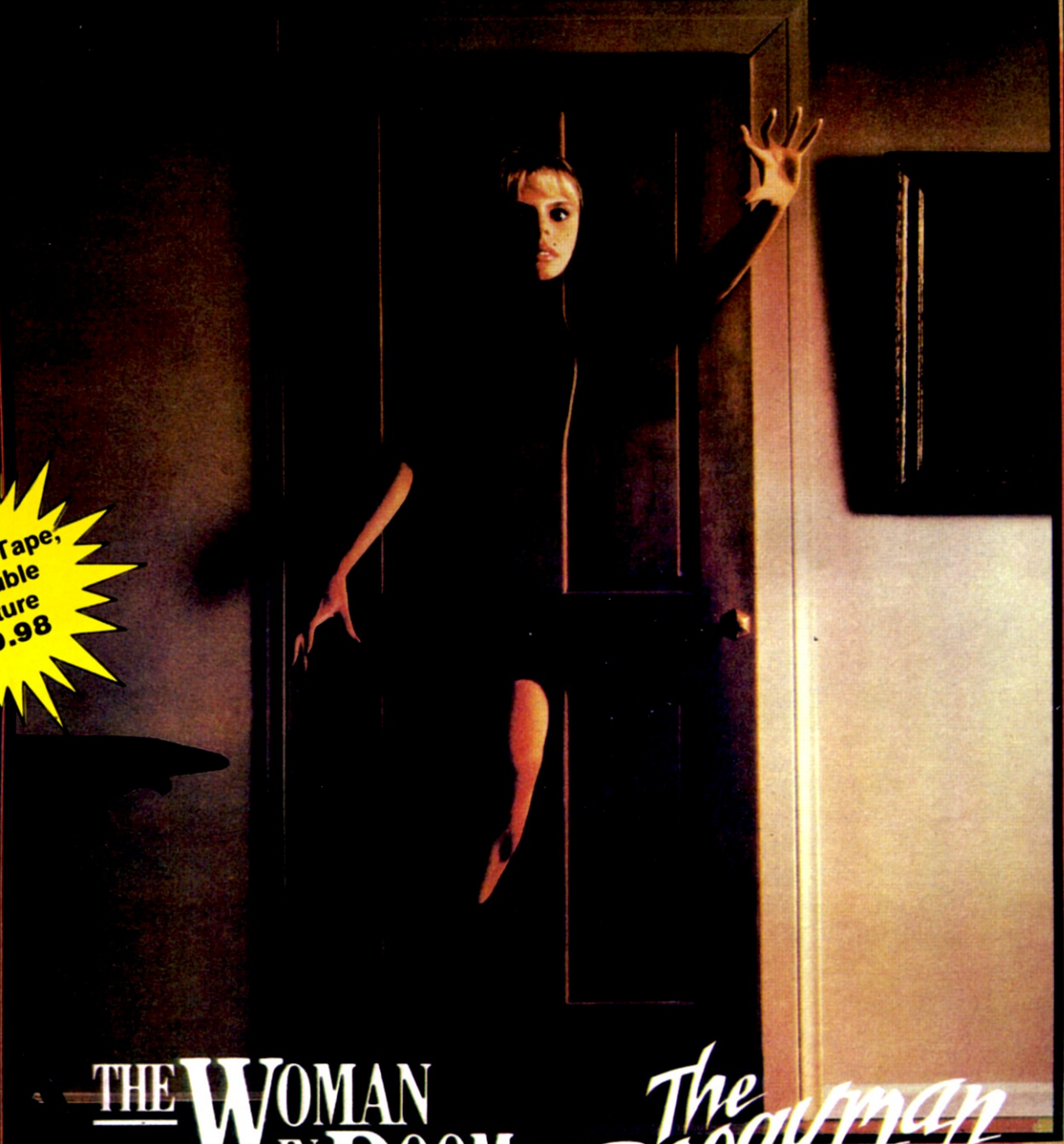
Anthony Perkins talks about
Norman Bates, Alfred Hitchcock
and working behind the camera.

Two Mini-Features From...

STEPHEN KING'S

NIGHTSHIFT COLLECTION

A Single Tape,
A Double
Feature
\$59.98



THE **WOMAN**
IN
THE R—**ROOM**

The
Boogyman

Directed by Frank Darabont

Directed by Jeff Schiro

1-800-345-8112

PLEASE ADD \$3.00 POSTAGE AND HANDLING PER TAPE (\$5.00 FOREIGN AND CANADA)

CONTENTS

VOLUME 16 NUMBER 1

The magazine with a "Sense of Wonder."

MARCH, 1986

Last year marked the 25th Anniversary of the release of Alfred Hitchcock's *PSYCHO*. This issue celebrates the occasion by previewing the production of *PSYCHO III* and taking a look back at the original film and its first sequel, *PSYCHO II*.

Norman Bates graces the cover—now comfortably middle-aged—posed in front of the *PSYCHO* house Alfred Hitchcock built on the Universal backlot (good thing they never tore it down!). If Norman looks a little out-of-character dressed in pink pants, don't worry. He's still good ol' Norman in the new film. That's just the way Norman's alter-ego, actor Anthony Perkins, likes to dress so people don't confuse him with Norman.

Perkins talks about how that used to be a problem for him after *PSYCHO* identified him so closely with Norman in the public's eye. Like Leonard ("I Am Not Spock") Nimoy, Perkins found that there was just no shaking his alter-ego. And like Nimoy, Perkins learned to make use of his character to get the chance to direct. Judging from reports from the set, it looks like Perkins is making the transition with ease. Though the latest word is that Universal has delayed the film's release until March to allow for some reshooting.

Also featured this issue is a look at another artist-turned-director: makeup expert John Carl Buechler, who makes his feature directing debut on Empire Pictures' *TROLL*, set for January release. And the story behind *JACOB'S LADDER*, an unfiled screenplay by Bruce Joel Rubin, author of the script upon which Douglas Trumbull's *BRAINSTORM* was based. Rubin's script would make for a brilliant horror film, if only someone had the guts to film it.

Frederick S. Clarke



Page 25



Page 4



Page 14



Page 13



Page 9

25 ANTHONY PERKINS ON *PSYCHO III*

Old psychos never die—they just turn director—and Anthony Perkins is no exception as he invades our psyches once again as the frightening—yet pathetic—Hitchcock-born "troubled son" for a new generation.

Article by C. V. Drake

32 MARS INVADES

Tobe Hooper remakes *INVADERS FROM MARS*, the 1953 William Cameron Menzies science fiction classic that chilled a generation.

Preview by Bruce Crouchet

36 GODZILLA

The American *Godzilla* that got away, and the Japanese one that didn't, plus a guide to the entire series since the first big stomp.

Article by Greg Feret

22 WRITING THE TWILIGHT ZONE

Rod Serling would be proud. Science fiction and fantasy is alive and well on television thanks to a writing staff that knows and loves the genre.

Article by Ben Herndon

4 BRAZIL

Director Terry Gilliam faced down Universal Pictures president Sid Sheinberg when the distributor sought to re-edit his fantasy epic.

Article by Les Paul Robley

10 HOUSE

Raising the roof on director Steve Miner's *POLTERGEIST*-inspired nightmare—Sean Cunningham of *FRIDAY THE 13TH* produces.

Preview by Les Paul Robley

19 THE BRUCE JOEL RUBIN STORY

A visionary screenwriter struggles to get his widely praised script, *JACOB'S LADDER*, produced in today's formula-dependent Hollywood.

Article by Kyle Counts

14 TROLL

Low-budget makeup king John Carl Buechler describes the subject of his feature directing debut as "Tolkien meets *POLTERGEIST*."

Preview by Dennis K. Fischer

7 AMERICA 3000

This futuristic saga shot in Israel had some old-fashioned cat fights between director David Engelbach and producer Menachem Golan.

Preview by Sheldon Teitelbaum

13 CARPENTER'S BLACK MOON RISING

You will believe a car can fly in this futuristic thriller written by noted genre director John Carpenter, featuring the ultimate driving machine.

Preview by Alan Jones

9 OVERDRIVE

Stephen King makes his directing debut for Dino De Laurentiis with a tale of trucks gone mad from his best-selling "Night Shift" collection.

Preview by Tim Hewitt

6 COMING

40 REVIEWS

50 FILM RATINGS

62 LETTERS

PUBLISHER & EDITOR: Frederick S. Clarke. **MANAGING EDITOR:** Avis L. Weathersbee.

BUREAU: New York/Dan Scapperotti. Los Angeles/Steve Biodrowski, Mike Kaplan. London/Alan Jones.

CONTRIBUTORS: E. C. Barksdale, Kyle Counts, Steve Dimeo, Greg Feret, Daniel Fiebigger, Dennis Fischer, Joseph Francavilla, Ed Gross, Judith P. Harris, Ben Herndon, Tim Hewitt, Walt Lee, Aaron Lopresti, David Paul Pace, Les Paul Robley, Giuseppe Salza, Marc Shapiro, Lareena Smith, Lucy Synek, Sheldon Teitelbaum, Brian John Thorpe. **Office Manager:** Celeste Casey Clarke. **Circulation Manager:** Ann Suchomski.

PHOTO CREDITS: Kyle Counts (60), © 1985 Cannon Films (35), S. Karin Epstein (8), Scot Holton (32,33) © 1985 New World Pictures (10,49,57), © 1985 Universal City Studios (5,6,24-31,48,56), Jurgen Vollmer (9), © 1985 Walt Disney Productions (40,41). **ACKNOWLEDGEMENTS:** Art Brambila (Universal), Roger Corman, Scot Holton (Cannon Films), Stephen C. Miner, Mike McDonough, Craig Reardon, Les Paul Robley, Bruce Joel Rubin, Bill Taylor (Illusion Arts).

CINEFANTASTIQUE MAGAZINE (ISSN 0145-6032) is published five times a year, in January, March, May, July, and September at P.O. Box 270, Oak Park, IL 60303. Second class postage paid at Forest Park, IL 60130. **POST MASTER:** Send address changes to CINEFANTASTIQUE, P.O. Box 270, Oak Park IL 60303. **Subscriptions:** Four Issues \$18, Eight Issues \$34, Twelve Issues \$48. (Foreign & Canada: Four issues \$21, Eight Issues \$39, Twelve Issues \$55) Single issues from publisher: \$6. **Retail Distribution:** In the U.S. by Eastern News Distributors, 111 Eighth Avenue, New York, N.Y. 10011, (212) 255-5620. In Great Britain by Titan Distributors, P.O. Box 250, London E3 4RT. Phone: (01) 980-6167. **Submissions** of artwork and articles are encouraged, but no correspondence can be answered unless accompanied by a self-addressed, stamped envelope. Printed in USA. Contents copyright © 1986 by Frederick S. Clarke. CINEFANTASTIQUE® is a Registered U. S. Trademark.

BRAZIL

Director Terry Gilliam wasn't happy when studio exec Sid Sheinberg said he'd like to see a happy ending.

By Les Paul Robley

On October 18, 1985, in Arthur Knight's Theatrical Film Symposium class at USC, four hundred film students gathered to view director Terry Gilliam's controversial 131 minute cut of **BRAZIL** (15:48). Reel one was threaded on the projector. Arthur Knight was filling his pipe and ad-libbing in front of the audience. And director Terry Gilliam was up in the projection booth talking frantically to his lawyer. As anticipation mounted and the seconds ticked away, it soon became clear that something was amiss.

Eventually, Gilliam shuffled on to the stage, looking as dejected as a schoolboy told he can't play ball with the team. In an apologetic tone as he could muster, laced more with despair than sympathy, Gilliam told the agitated students that higher-ups at Universal had deemed it "unwise" to show this version of the film.

"Is it illegal or not?" he said he asked Sid Sheinberg, president of MCA, Inc., the parent company of Universal Pictures. Sheinberg wouldn't say. "If it's illegal then injunct me," Gilliam said he told Sheinberg. But Universal didn't have to. The administrator of the university's cinema department,

Russ MacGregor, succumbed to Universal's wishes. The university has open access to the studio's extensive film library, and didn't want to jeopardize that relationship. 'Nuff said.

Ironically, **BRAZIL** is about just such a social system—about people who tread lightly and don't want to become involved, with its strange title derived from the film's theme song. Gilliam has irreverently called his masterpiece a "post-Orwellian view of a pre-Orwellian society," or a cosmic look at the "flip side of now."

"**BRAZIL** is like the Crimson Insurance sketch from **MONTY PYTHON'S MEANING OF LIFE**," said Gilliam. "It's not realistic with a plot and characters the way most films are made. It's very stylized, hyper-real, surreal."

One scene in the film depicts the main character tied to a chair while he is tormented relentlessly by his oppressors. Gilliam has since compared himself to the man in the chair, and the executives at Universal to the tormentors.

After Gilliam's **TIME BANDITS** turned out to be a \$42 million success, studios were soon all over him, pitching potential projects. At one point Gilliam was even approached to direct **ENEMY MINE**. "One of the reasons **BRA-**

ZIL got off the ground was because I turned down **ENEMY MINE**," he said. "Fox felt that anyone they had deemed worthy to direct their #1 project must be the #1 man in town. They've got to dignify everything they do, so it kind of turned me into a momentary superstar.

"They read **BRAZIL** but said it was too much like **BLADERUNNER**," continued Gilliam. "Studios seem over-intent on labeling, putting your film in a box so they can deal with it. If it looks like another successful box, that's great!"

Why did Fox finally agree to finance nearly half of **BRAZIL**? The theory goes: a director turns down your #1 project for something else, so the something else must be even better. In **BRAZIL**'s case, circumstances ultimately came to Gilliam's rescue.

"**MEANING OF LIFE** had just won all sorts of awards at the '83 Cannes Film Festival," recalled Gilliam. "The people there tend to behave more like human beings rather than studio executives once on the beach with a Pina Collada stuck in their faces. I ended up performing the entire script for Universal in one of their hotel suites. It was just like a scene from the movies—it took me three

hours to act out all the parts.

"They really liked it and Fox arrived and we moved into this glorious situation where two companies just had to have it. That's another rule they seem to live by—if someone else wants it, it must be good."

Fox put up \$6 million of the film's \$15 million budget and has distributed the long version of the film in Europe. Universal put up the rest and refused to release the film in America, cancelling proposed February and September '85 openings.

"When we first took **BRAZIL** around Hollywood nobody wanted it," Gilliam recalled. "We realized the budget was too low. No one was taking it seriously. So, we upped it to \$15 million. I know that sounds cynical, but we weren't doing it to be cynical, we were simply playing the game. We'd go to meetings where they'd tell us how brilliant it was, and we'd just sit there and laugh. I'm amazed at how studio execs spend their whole day trying to dignify the proceedings.

"I remember one head-honcho stopped me in the corridor, saying: 'I read your script. It's great!' I caught him completely offguard and said: 'Fuck that! How much money are you going to give me



Jonathan Pryce soars on wings above the clouds. Pryce plays a clerk in an Orwellian beaureacracy who escapes into fantasy. Left: Some of Pryce's dreams turn into nightmares. Right: Pryce as the film's hum-drum clerk, awash in a bleak, industrialized future metropolis where a breath of fresh air is sold in vending machines on the street. Far Right: Kim Griest as the girl of Pryce's dreams, a truck driver in the film's strangely old-fashioned, retro-fitted future world.



and when?" Suddenly he didn't know where to look. He didn't want to discuss money; we're talking art now. They need to talk like that. I don't, because I already know what we can do. We don't have to spend our time pretending to be talented and hard-working and intelligent. I get a terrible feeling that most studio executives do."

Gilliam lost his "final cut privilege" with Universal when he delivered a film 17 minutes in excess of the 125 minute running time specified in his contract. Universal felt that BRAZIL had major marketing drawbacks. Gilliam maintains that length was never mentioned in the initial distribution agreement.

The dispute later escalated to include the very content of the film. "Universal tried to use the length clause to change the film itself," said Gilliam. "At first the ending seemed to be what the controversy was about. They wanted an upbeat end. But the ending is the most powerful thing about the film. To change that would alter the entire concept."

Gilliam's downbeat, depressing climax had been in the script from day one. Sheinberg felt the movie Gilliam delivered was too high-brow and inaccessible for Ameri-

can audiences. He wanted a "satisfying" ending, one which could reach maybe another million people. According to reports cited in the *Los Angeles Times*, Sheinberg said research screenings showed that 52 percent of audiences tested responded negatively to Gilliam's version. Sheinberg went on to indicate that the film "has been a failure everywhere but France."

Gilliam countered those remarks by claiming that while BRAZIL is no BACK TO THE FUTURE, it has performed well in Europe and is making Fox a profit. Gilliam said on BRAZIL he's garnered the best reviews of any of his films. The film swept the L.A. Film Critics Awards at the end of the year, garnering "Best Picture," "Best Director," and "Best Screenplay" nods. "The studios' approach seems to be 'lets find all the people who don't like it and make it for them,'" said Gilliam.

One problem in dealing with large studios, according to Gilliam is that the executive level is so transitory. "You strike a deal with one person and then there's a whole new batch of people to deal with. One reason we're in so much trouble is because former Universal president Bob Rehme, who commissioned the thing, is no longer there."

Both Gilliam and Sheinberg have different recollections concerning executive response to the original screenings for Universal's studio brass. Gilliam called it positive, whereas Sheinberg said the consensus was that the film was "interminable" and "unreleaseable."

In their attempt to come up with a "more accessible" movie, Universal decided to re-edit BRAZIL. Gilliam was appalled at the idea. Because BRAZIL is a film of ideas, to recut it meant to change the very soul of the work. "They tried to pressure me to cooperate," said Gilliam. "We've now reached a stalemate where I don't think they can release their version without being crucified by the media. There's simply too much public knowledge about our version and too many people have seen it. The film works as it is."

The battle of BRAZIL became a matter of principle—a conflict of egos between Gilliam and Sheinberg—a game of attrition to see who wore out first. The outspoken director attacked Sheinberg publicly to the point where the studio chief couldn't afford to back down.

"It became a question of showing us who the boss is," said Gilliam. "Even Steven Spielberg tried

to help me, but I don't think he succeeded. I hit too many nerves with Sheinberg. As people rise in the studio system great chunks of their brains get cut away. It's become a gauntlet with Universal—I have to get through them to reach the public."

Gilliam went so far as to buy a full page ad in the Oct. 2 issue of *Daily Variety*, asking Sheinberg: "When are you going to release my film, BRAZIL?" Sheinberg told the *LA Times* he almost responded with an ad of his own: "For sale. Half price. A film by Terry Gilliam."

Gilliam and producer Arnon Milchan even offered to buy back the film from Universal. As a result of the negotiations Gilliam adopted a new low profile with the press so as not to excite Sheinberg more than necessary.

"Although they seem intent on flying down this senseless road, even Universal realizes they can't release their version," said Gilliam. "But negotiations have to be handled delicately so the studio doesn't end up looking like a tower of fools."

Gilliam won in the end. After Academy Award qualifying runs for BRAZIL in New York and Los Angeles in December, Universal announced a general release of the director's cut in February. □



COMING

DARIO ARGENTO'S "DEMONS"

Another Italian shocker from Argento and director Lamberto Bava.

By Alan Jones

THE EVIL DEAD meets THE PURPLE ROSE OF CAIRO in Lamberto Bava's DEMONI. Produced by Dario Argento for his DAC Films, the movie has become an Italian boxoffice hit, racking up record overseas sales in markets like Japan, where the Argento name has grown in stature over the years. The film is seeking stateside release as DEMONS.

Easily the most commercial Italian horror film since Argento's own SUSPIRIA, the film stars Urbano Barberini, Natasha Hovey, Karl Zinny and Fiore Argento (the producer's 15 year-old daughter), and is a lightning paced non-stop gorefest centered around a deceptively simple premise. Two girls studying music in Berlin are given free tickets to a sneak preview to be held that night at a run-down movie theatre. As the lights go down in the sparsely populated auditorium, a horror film unspools on-screen concerning the discovery of the tomb of Nostradamus and the subsequent release of terrifying demonic forces.

In the audience, a black hooker who has scratched her face on a replica of the Nostradamus death mask on display in the lobby undergoes a gruesome transformation. She contaminates her friend who tries to escape by clawing her way through the screen on which a sim-

The hooker who transforms into one of the DEMONS and infests a movie theatre.



Director Lamberto Bava (l) and producer Dario Argento (r) during filming.

ilar spine-chilling murder is being projected. As the deadly contamination spreads through the unbelieving audience they find the entrances to the theatre sealed off. Each patron must struggle for survival, as a demonic army of the dead grows in their midst, fostering an evil master plan to make cemeteries their cathedrals and the cities our tombs.

Full of nods to both Argento's horror films and those of Bava's father, Mario—none more obvious than the homage to BLACK SUNDAY—DEMONS has inventive death galore, expertly realized by makeup newcomer Sergio Stivalletti, combined with knowing comments on the relationship between cinematic violence and the audience it so often panders to.

DEMONS has all the trademarks of an Argento directed picture. It looks like one, as photographed by Gianlorenzo Battaglia. And with a heavy, pulsating score culled from recent chart hits and new cuts from ex-Goblin member Claudio Simonetti, it sounds like one. Argento's name is also heavily featured above the title in the promotional campaign that has kept the film buoyant in the Italian top five. And in a Simonetti title track video it is Argento who opens the cinema doors to usher audiences in. So why didn't Argento direct the film himself?

"Mainly because it was Bava's idea," said Argento. "And as it was such an obvious commercial idea from the start, I didn't think it was important who directed it. Bava and

I have been close friends for many years. We know each other like brothers. We share ideas. In all honesty I don't think the film would have been as good if I had decided to direct, mainly because I tend to hold back when I shoot my own films. My role as producer meant I was wilder with my imagination and more willing to let Bava do the things I would usually be reticent about."

DEMONS is the second film to be produced by DAC Films, the first being Argento's PHENOMENA, released as CREEPERS in the U.S. Argento decided to form his own company when his father, Salvatore, became ill and he and his brother, Claudio, split because of artistic differences. (Claudio's latest production, a children's fantasy titled LITTLE FIRES was both a critical and boxoffice disappointment.)

"Although Claudio and I had a successful working relationship in the past, it was time to go our separate ways," said Argento. "I wanted more freedom and control of projects in order to be involved in all the aspects of filmmaking. I see my role in DAC Films as a means to help others in the same way I was helped in my early days. I have many friends in the industry with great ideas that usually remain on paper, or end up as a short on television. If it helps a picture to have my name above the title then all well and good. I might as well cash in on the rock star kind of status I have achieved in Italy and help my friends at the same time." □

SHORT TAKES

THE FLY began filming December 1 in Toronto for director David Cronenberg. Film stars Jeff Goldblum and Geena Davis (both from TRANSYLVANIA 6-5000), and John Getz. Cronenberg co-wrote the screenplay with Charles Edward Pogue...

George Romero is preparing to film Stephen King's PET SEMETARY for Laurel Productions this spring... King's novel THE RUNNING MAN, about a gladiator from the future, is being produced by Keith Barish and Rob Cohen. The book was originally published under the pseudonym of Richard Bachman... Dino De Laurentiis plans to film King's story TRAINING EXERCISE...

Steven Spielberg has bowed-out of directing PETER PAN, to start this year in England... BATTERIES NOT INCLUDED, a Spielberg production for Universal, to be released this summer, is about a flying saucer...

SUPERMAN IV is due to begin production this year for Cannon Films at a cost of \$40 million. Warner Bros. will release in the summer of '87... also in preparation at Cannon is SPIDER-MAN, THE MOVIE, based on the popular Marvel comic book character created by Stan Lee. Former Cinefantastique reporter Ted Newsom is writing the original script with John Brancato. Joseph Zito (INVASION U.S.A.) directs...

Dino De Laurentiis' Embassy distribution arm plans to release KING KONG LIVES! as their Christmas attraction, budgeted at \$18 million... Bond star Roger Moore has given notice to producer Cubby Broccoli that he will not be returning as 007...

HYPER SAPIEN is a Tri-Star summer release produced by Jack Schwartzman's Taliafilm and directed by Peter Hunt. Written by Michael Wadleigh (THE WOLFEN), the film features an animatronic creature called a "trilat," named for its trilaterally symmetrical body (three arms, three legs, etc.), the work of effects expert Rodger Shaw...



AMERICA 3000

By Sheldon Teitelbaum

On the whole, AMERICA 3000 director David Engelbach would rather be making his first movie a little closer to his native Philadelphia. And if Engelbach could, he'd do it without Menachem Golan as producer. Squeezing a decent after-the-bomb saga out of the moonscapes near the Dead Sea and out of his equally arid backers may be more than he can pull off. The 38 year-old director is staging a frantic rear guard battle to prevent his movie from being turned into yet another caboose on the ROAD WARRIOR express.

"I'm fighting the Golan/Globus Cannon Group on this film every step of the way," he said. "Menachem Golan doesn't have a clue what kind of product he's going to get."

Christened THUNDER WOMEN in a draft Engelbach wrote 11 years ago, the film was shot as THUNDER WARRIORS entirely in Israel with a cast of eight American principals (one of them, Victoria Barret, is rumored by a source high in the Cannon movie machine to be Golan's latest flame), 30 strapping Israeli horsewomen and a budget of \$3 million. Shooting began last April after the ten day Passover hiatus, and was scheduled for eight weeks of filming. The movie is tentatively scheduled for release by Cannon in March.

Set some 900 years in the future amid the ruin and rubble after an all-out nuclear exchange, the story tells of an Amazonian tribe of savages heading for a final showdown with those males fortunate enough to have escaped becoming their slaves. But instead of a hoary role-reversal plot, Engelbach promises strong characterization, wry humor, action to rival the fireworks over in nearby Lebanon, and enough mythic resonances to fuel

Low-budget Amazon Women ride the post-nuclear range for Cannon Films, on location in Israel.

a dozen doctoral dissertations.

Engelbach, whose TV series LOTTERY succumbed to its time-slot rival DALLAS, said that the Cannon Group had not ranked among his first choices for backing. Nor did he ever dream of shooting his film in Israel. When Engelbach pitched the script to Golan, the New York-based Israeli producer agreed to the project, budgeting \$200,000 for the production. "I could have found another producer," said Engel-

bach, "but I didn't want to waste a year putting a deal together. I wanted to use that time to make a movie."

AMERICA 3000 executive producer Isaac (Itzik) Kol, a Cannon Group vice president and head of its Tel Aviv subsidiary, G&G Studios, offered a different account: "David couldn't line up another producer. That's why he came to us." Kol added that several readings of the script convinced him that the film couldn't possibly be

shot on \$200,000. "Engelbach created his own version of English that, for a native Hebrew speaker, was hell to understand. By the time I realized what was involved, we were already committed. So I spent two hours persuading Menachem we couldn't do it for less than \$3 million."

Engelbach is paying for Golan's uncharacteristic largess in blood and aggravation. Golan, in an attempt to boost a local film industry reeling under the country's recent economic recession, insisted that AMERICA 3000 be produced in Israel. Indeed the Cannon Group has already purchased real estate for a \$22 million studio it intends to erect if it can wrest some unprecedented tax and investment concessions from the Israeli government. But in the meantime, Engelbach and crew were holed-up in G&G's damp and dingy Tel Aviv studios. Moreover, pinning down adequate locations in a country roughly the size of New Hampshire proved troublesome. "I couldn't find sites where you could move the camera without hitting a telephone pole, the Tel Aviv skyline, or an off-limits army base or military zone," said Engelbach. "It's a small country, but it's got a big army that seems to take up an awful lot of space."

Engelbach also found himself locked into a losing battle with Cannon's Stateside offices over the film's marketing. Not only has the Cannon movie mill rejected his plea to adopt the original THUNDER WOMEN title, but a two-page ad placed in an issue of *Variety* portrayed the movie as a punky MAD MAX rip-off. Engelbach was incensed. Together with his Israeli costume designer Debbie Leon, he had tried for a new look in post-nuke fashion.

Said Leon, a Harrow Art School

continued on page 52

Director David Engelbach and effects expert Carlos De Marquis with one of the film's laser props. Above: Amazonian women rule post-nuclear AMERICA 3000.



FILMING "F/X"

A thriller about a horror film effects man asked to fake it for real.

By Dan Scapperotti

You climb the rickety stairs to the second floor loft of a factory building on the lower east side of New York, and suddenly you're confronted by a huge, bug-eyed monster. The hairy beast is Rosebud, an impressive \$8,000 prop for F/X, a March release from Orion Pictures.

Screenwriters Robert T. Megginson and Gregory Fleeman have tapped the public's interest in the magical movie crafts of special effects and makeup and incorporated them into a suspense thriller script. The world of make believe gets propelled into the violent world of high stakes intrigue.

The loft, so skillfully guarded by Rosebud, is the habitat of Rollie Tyler, a movie special effects man played by Bryan Brown. The room is awash with every conceivable prop—masks, arms, bodies and monster heads litter the steel shelving that rises ten feet above the floor. A rotting corpse, looking like the late Mrs. Bates, reclines in a chair not far from a black-garbed vampire woman that leans against a wall and sports a bloody stake through her heart. Several copies of *Variety* lay on a coffee table next to a mock issue of *Cinefantastique*, displaying a cover that attests to Rollie's importance in the film industry. Cliff De Young plays Leo Lipton, a government agent who asks the effects expert to stage a fake assassination of Nicholas DeFranco (Jerry Orbach), a big time gangster now in Federal hands.

The director is Robert Mandel, who was offered the film on the basis of his work on *INDEPENDENCE DAY*. Mandel tinkered with the script, which he calls "an action packed thriller," focusing more on the character of the effects expert and less on the government agent.

"In the original script you didn't know who the main character was at any given point," said Mandel. "The plot was divided into the Rollie story and the Leo story. In the first screenplay Rollie didn't commit the fake assassination of DeFranco. It was Lipton. By not allowing Rollie to do these kinds of central acts his character really got lost in the movie. So we gave him more to do. We took things away from Lipton and gave them to Rollie."



Bryan Brown as Rollie Tyler, a movie effects expert who is asked by the government to fake a murder. Brown is posed with Rosebud, one of his movie props.

The eleven week shooting schedule was hectic, especially under conditions inherent to New York. "I love it here—I'm from New York—but it was very difficult filming on the street," said Mandel. "The major problem was traffic. We had quite a few driving shots where we rig the car and pull it with a camera car. Many times we'd spend two hours rigging a car and then go out in traffic and find we couldn't move."

The movie cars utilize normal windshield glass, but technicians light the front of the vehicle and cameras are mounted on the hood and side windows. The car is then towed along allowing the actors to concentrate on their lines and not the road.

Britain's John Stears was imported to handle the effects chores. A thirty year veteran in the field, Stears worked on such films as *THE GUNS OF NAVARONE*, *STAR WARS*, and seven James Bond epics, garnering two Academy Awards in the process. Stears, though articulate and friendly, is reluctant to discuss his methods, especially about pyrotechnic effects because, "basically the things I use you can get anywhere." Stears' next project is Gene Wilder's London-based *HAUNTED HONEYMOON*, about a 19th century haunted house in Central Park.

One of Stears' first jobs on F/X was to rig Rosebud, Tyler's unoffi-

cial watchdog. The creature was built out of foam rubber by Bryant Tausek from a sketch by production designer Mel Bourne. Bob Martin, owner of *Screamers*, a prop house that specializes in Haunted House attractions, makes his first foray into the movie business by supplying the hydraulics and armature that make Rosebud lunge forward when the front door of Rollie's loft is opened. *Screamers* also provided dozens of pieces for Rollie's loft, which included various corpses and the vampire woman. They also made rubber baseball bats and tire irons for fight scenes, and prop guns, including one that serves as a major plot element at the conclusion of the film.

A novice with special effects pyrotechnics, the film proved an education for director Robert Mandel. The film's opening scene proved to be the most challenging for Mandel, taking five days to rig and film. "It was all done in the studio," said Mandel. "We had several effects going off at the same time on a restaurant set. Fish and lobster tanks explode, the bar tender gets shot. We had a lot of extras in a confined space, and exploding props."

The carnage is actually on the set of a movie to showcase Tyler's capabilities. Ellen Keith, played by Diane Venora, is Rollie's actress girlfriend who has a role in the film he is shooting. Stears' effects crew rigged the set with explosive squibs to simulate a machine gun shattering bottles and glasses. Stears used "trunnion tubes," resembling rifle barrels, installed in the walls, to actually shoot the props. "I use real glass props," he said. "I shoot with something that fragments and goes to powder when it hits."

Rollie's skill at makeup allows him to transform himself into a bum at one point to dodge killers that are chasing him. Makeup artist Carl Fullerton was brought in for the transformation, but did his job too well. The director decided not to use special contact lenses supplied by Fullerton to change Bryan Brown's eyes which go from blue to brown. "Fullerton's work was so good that Brown became totally unrecognizable," said unit publicist Reid Rosefelt. "But we needed some continuity to allow the audience to see that it was really the same actor." □

SHORT CIRCUIT: JOHN BADHAM DIRECTS BIG-BUDGET ROBOT

SHORT CIRCUIT, a \$15 million high-tech adventure/comedy directed by John Badham (*BLUE THUNDER*), reportedly has an effects budget in excess of \$5 million. The film is about a laser-equipped military robot that escapes from a research lab and is adopted by a woman who loves animals. Cast as the robot's creator is Steve Guttenberg of *COCOON*, while the female lead is Ally Sheedy. Fisher Stevens of *MY SCIENCE PROJECT* portrays a sidekick.

A large chunk of the multi-million dollar effects budget went towards constructing different models of the central figure, simply called "Number Five." Like *E.T.*, the robot is expected to look unhuman at first but evolve into a highly emotional character, after growing closer to its human friend. The picture's major effects sequences include a "spectacular duel" where Number Five uses its built-in lasers to slice off a villain's hat brim, burn his cowboy boots, and vaporize his beard and moustache. In one chase scene, the robot uses its lasers to sear a pursuing jeep in half.

An actual robot, activated by pulse-modulated, radio-controlled commands, plays Number Five. Besides walking and talking, it will also be able to drive a truck, flip a coin a la George Raft, and disco dance.

Futurist designer Syd Mead, who worked wonders for *BLADE RUNNER*, 2010, and the upcoming *ALIEN* sequel, served as visual consultant. Construction of Number Five was the responsibility of Eric Allard, who helped coordinate a team of nearly 40 workers in a top-secret "robot shop" located in North Hollywood.

Targeted for a late Spring/early Summer release via TriStar, the film was shot on location in Oregon, New York and California, with some interiors filmed at Laird Studios in L.A. The screenplay was penned by former *Cinefantastique* reporter Steven S. Wilson with Brent R. Maddock—and surfaced in a UCLA screenwriting class where it was discovered by Gary Foster, son of the film's co-producer, David Foster. Currently the two writers are working on a script for Spielberg. **Jeffrey Ressler**

OVERDRIVE

Stephen King makes his directing debut with a tale from his best-selling "Night Shift" horror anthology.

By Tim Hewitt

Stephen King has finally stepped up to the camera and taken his position as director. The project is OVERDRIVE for Dino DeLaurentiis, known at various stages as TRUCKS (from the title of the *Night Shift* story on which it is based) and MAXIMUM OVERDRIVE. The film will be released in March by DeLaurentiis' newly purchased distribution company, formerly Embassy Pictures.

OVERDRIVE continues King's successful relationship with producer Martha Schumacher, president of The North Carolina Film Corporation where the production is based. Schumacher also served as producer for CAT'S EYE and SILVER BULLET. The cast of OVERDRIVE is headed by Pat Hingle and Laura Harrington, with Emilio Estevez starring as the short-order cook for the Dixie Boy Diner and Truck Stop who finds himself leading a small group of people against the frightful attacks from trucks that have mysteriously come to life.

Clearly the most attention-getting aspect of OVERDRIVE is the presence of King in the director's chair. King has, in the past, made casual remarks about the possibility of taking a shot at directing. Producer Milton Subotsky was on record several years ago offering King the chance to direct when



Trucks mysteriously come to life and go on the rampage at the Dixie Boy Diner.

Subotsky owned rights to many of the *Night Shift* stories. Now King discounts all prior talk of his directing as anything but serious.

But, "sooner or later this was bound to come up," he said, "because there've been so many movies made from my stuff and there've only been about four of them that have been well-reviewed. The question for me isn't 'Why don't I do something about what they're doing to my work?,' but 'Can I do something about what they're doing to my work?' If I can't do it with this I can say I didn't know what I was doing, that I need another chance, but I won't buy that. Either OVERDRIVE works or it doesn't."

For King, the quality of a particular book isn't always in the story, but in something else, perhaps the style of writing, or in some intangible element that may or may not be translatable from one medium to another. "In some of the movies based on my stuff, there's a trace of what I do," he said. "There's some of it in CHILDREN OF THE CORN, there's a lot of it in CUJO, none in FIRESTARTER. So I thought, maybe if they let me make a picture, maybe it will translate. Maybe not. We'll find out."

King did not write OVERDRIVE with the intention of directing it. He credits production designer Giorgio Postiglione with persuading him to take on the task. King had come to Wilmington to visit truck stops with Postiglione, who later designed the intricately detailed Dixie Boy. "Giorgio said to me, 'Stephen, you must direct this picture,' and I said, 'No, I couldn't do that.' And he said, 'But you must. For anyone else, Dino say, 'ees too much.' For you, anything.'" King laughs. Anything doesn't include final cut, however.

It's not DUEL that King cites as a source of inspiration for OVERDRIVE, but a film from a director he acknowledges as an influence for his directing style, Alfred Hitchcock. "I got this idea of doing a sort of mechanical BIRDS, you know, where not just the

trucks go crazy, but all machines," he said.

"I became entranced with this idea. What if everything mechanical went crazy, what if everything went bullshit! Then I said, what would cause that? And I tossed that out 'cause you can always think of something. It can be anything. It doesn't really matter. When I thought about directing it I figured this would be a good vehicle because I didn't know if I could work with actors, but I knew I could choreograph trucks and electric knives and stuff like that."

With the rapid-fire publication of four novels beginning in the fall of 1986, and the completion and release of OVERDRIVE, King is looking forward to some time off. "There won't be anything else for a while after that, because you do wear people out. They say 'Oh well, it's another Stephen King book. Big deal.'"

And will he pursue directing while taking a break from writing? "No," he says in a loud whisper, as if shushing a child who's said something bad. "I can imagine doing it again. But I can't imagine doing it again very soon." □

Stephen King steps behind the camera.



Emilio Estevez (r) stars as the short order cook who leads the trapped diners.



HOUSE

FRIDAY THE 13TH director Stephen Miner comes up with a fun but frightening variation on **GHOSTBUSTERS**.

By Les Paul Robley

Roger Cobb, a best-selling horror novelist, moves into a large Victorian house he inherits. Only a year before, his son tragically disappeared while visiting the property. The very night Roger moves in he begins to suffer from nightmares, dreams of the Vietnam war and his old army buddy, Big Ben, whom Roger abandoned in the jungle.

Investigating a noise coming from his late aunt's bedroom, Roger is attacked by a supernatural being. Tools take on a life of their own and attack him. Soon he is led to the brink of a menacing underworld—a black void into which he is pulled by yet another hideous creature, where he finds his lost son, Jimmy.

And so goes *HOUSE*, an apparently "POLTERGEIST-inspired" entry. Written by Ethan Wiley (the head puppeteer on *GREMLINS*), directed by Stephen Miner and produced by Sean Cunningham (the producer-director team on the first three *FRIDAY THE 13TH* films), the January release stars William Katt, with a score by frequent Cunningham collaborator Harry Manfredini. The origi-

The ghosts, courtesy of makeup expert James Cummins, are given a comic look, inspired by *GHOSTBUSTERS*.



The haunted *HOUSE* inherited by a Vietnam vet played by William Katt.

nal story is by Fred Dekker, the screenwriter on Miner's defunct *GODZILLA* project (see page 36).

"After *GODZILLA I* decided I'd better find a film to direct before my career was over prematurely," said Miner. "I came across the original first-draft script by Ethan Wiley, liked it very much and gave it to Sean Cunningham to produce. From the start we designed it to be very different from the *FRIDAY THE 13TH* films. The idea was not to do a slasher/gore picture, but rather something that was a mix of genres—a bit of a comedy within a haunted house format."

The extensive makeup effects resulted in many unusual production problems since the effects had to be realized during principal photography and not in post-production. The creatures were a combination of puppetry and actors in suits, ambitious effects on a budget of only \$3.5 million!

The New World Pictures release shot for eight weeks in and around Los Angeles. Special makeup effects artist James Cummins had his hands full creating the seven ghastly demons which terrorize Roger in *HOUSE*. These included the remains of Roger's army buddy Big Ben, a witch that his lovely wife transforms into, three

demonic kids, a flying "void creature" which attacks Roger in the otherworld, and a horrendous war demon.

Not a newcomer to this sort of mayhem, Cummins previously worked on *ENEMY MINE*, *CO-COON*, *THE FALLING*, *JAWS 3-D*, *STRANGE INVADERS*, *THE THING*, *CAT PEOPLE*, *THE INTRUDER WITHIN*, and *THE EXTERMINATOR*. A Cal Arts animation graduate who originally pursued makeup as a hobby, Cummins was recommended to Miner by his former employer on *STRANGE INVADERS* and *ENEMY MINE*, Chris

Walas.

Cummins is quick to point out that the creations in *HOUSE* are the work of 17 special effects technicians who labored 10 hours a day, six days a week over a three-and-a-half month period. Their goal was to produce something more than just hideously gory beasts.

"While we hope that the creatures are frightening, we want to cut down on the gore and shoot for something more surrealistic," he said. "The overall feel of the picture is that the character of Roger Cobb is experiencing things in a surreal, almost dreamlike way. So, we felt that in constructing the beasts we wanted to achieve a fantastic, almost cartoonish quality."

The "look" is demonstrated in scenes where a marlin comes to life on a wall which Roger shoots with his shotgun. The sequence almost recalls the look Rob Bottin achieved on *TWILIGHT ZONE—THE MOVIE*, in the episode: "It's a Good Life."

"Even corpses were made to look like stylized versions of those seen in *EC Comics*," said Cummins. "Steve Miner was very concerned about the blood and guts aspect. He wanted to avoid using too much slime, goo or blood. He's really trying to change his image from the *FRIDAY THE 13TH* films."

According to Miner, Cummins' best achievement is the skeletal

continued on page 57

Katt's son Jimmy (Mark Pelletier) disappears on the property at the film's start.





Dieter Geissler and Wolfgang Petersen on *THE NEVERENDING STORY*.

GERMANY'S GENRE KING

DIETER GEISSLER'S BIG-BUDGET PLANS

By Giuseppe Salza

Germany doesn't plan to stop its plunge into genre films after *THE NEVERENDING STORY* and the \$24 million SF adventure *ENEMY MINE*, both directed by Wolfgang Petersen. Munich-born Dieter Geissler, who produced *THE NEVERENDING STORY* with Bernd Eichinger, has developed a package of science fiction and fantasy features to be filmed at Bavaria Studios. In preproduction are *TELEPATHY*, *DEAD END*, and *KRABAT*.

TELEPATHY, the most important, is a science fiction thriller based on an original story by young British author Stephen Fog. With a budget of \$14 million, the film is set to roll in February or March. The director is two-time Oscar winner Brian Johnson, making his directing debut. Johnson, a British effects expert, won Oscars for his effects in *ALIEN* and *THE EMPIRE STRIKES BACK* and was visual effects supervisor on *THE NEVERENDING STORY*.

TELEPATHY will also be full of special visual effects. The script teams NASA with the Russians, on a space mission to Jupiter, using telepathy as a means of space communication. "The mission turns into a catastrophe," explains Geissler. "The film will have the plot dynamics of a mystery, full of suspense."

TELEPATHY took form about two years ago. Johnson was involved from the beginning. After *THE NEVERENDING STORY*, Johnson went to work on the visual and miniature concepts for the spaceship and space

station in *TELEPATHY*, based at his own studio just outside London. The film features an elaborate, high-tech look. A major challenge is a scene where the voyaging spaceship gets transformed into an organic structure akin to the Giger-like biomechanical look of *ALIEN*.

"I believe strongly in preproduction preparation," said Geissler. "It's one of the most important factors in the success of special effects films. I'm pleased that *ENEMY MINE* completed photography at Bavaria Studios on schedule and on budget. It shows American filmmakers they can depend on our studios."

Also set for early this year is Carl Schenkel's SF thriller *DEAD END*, a variation on Robert Altman's *QUINTET*. Budgeted at \$3 million below the line, the film is about a group of casino gamblers in a fallout shelter at the outbreak of World War III, without enough food to survive, who gamble for survival. Filming is set for locations in northern Italy.

Geissler will also produce *KRABAT*, which he describes as "a mystic film," to shoot at the end of the year for release in the summer of 1987. *KRABAT* also features special effects, showing the power of sorcery.

Following the worldwide success of the Wolfgang Petersen film, Geissler is also considering *NEVERENDING STORY II*. "We only used one third of the original novel for the first film," said Geissler. "Part II takes place totally in Fantasia. So it's not going to be cheaper than part one. That's something to consider." □

CORMAN'S FRANKENSTEIN

Roger Corman teams with Mary Shelley for his return to directing after fifteen years.

By Steve Biodrowski

Fifteen years after he last yelled "cut" on the filming of *VON RICHTHOFEN AND BROWN*, Roger Corman (producer-director of such low-budget but well-made genre items as *MASQUE OF THE RED DEATH* and *MAN WITH THE X-RAY EYES*) is finally going behind the camera again, directing his most expensive film to date: a \$5 million futuristic science fiction update of *FRANKENSTEIN*.

"I never really intended to stop directing," said Corman. "I had directed so many pictures in such a short period of time (48 from 1955 to 1970), I thought I would stop for a year or so." Corman formed his own distribution company, New World Pictures, and never looked back.

The *FRANKENSTEIN* project wasn't Corman's idea. It was first suggested to him two years ago by Universal, which had done some market research and found that *ROGER CORMAN'S FRANKENSTEIN* would be a very saleable title. "At first I wasn't interested," said Corman. "Frankly it's a little bit old hat. I said I might do it if I could take a totally original tack."

Corman never pursued the project. Later Tom Mount, who was head of production at Universal, left to form his own company and pitched the idea to Tri-Star, which was interested in financing and distributing the film. By that time an approach had coalesced in Corman's mind: taking just the concept of Mary Shelley's novel and setting it in "... an almost surrealistic future. I didn't want to do *FRANKENSTEIN* as a contemporary picture—I felt the elements in it work best in an abstract world; and since it had been laid in the past so many times, that left no option but the future.

"I came up with an idea based on DNA," continued Corman. "I wanted to make it in relationship to what we know of the frontiers of science today, and one of the areas getting the most attention in research is what is crudely referred to as gene-splicing. I felt that out of that might come an entirely new Frankenstein Monster, something that had never been done before because nobody had the concept."

Corman wrote an original treatment himself and then hired Wes Craven to do the screenplay, which is currently in its second draft. After a final draft and extensive preproduction, Corman plans to shoot for eight weeks next summer for a projected late 1986 or early 1987 release date. In order to capture the look of a



Producer/director Roger Corman.

post-apocalypse future on such a relatively low budget, the film will be shot on location—"in Mexico City, after the earthquake," he said. "I've always tried to get a big look for my budgets, and one of the ways to do that is to take what's available. In Mexico City I have a hundred million dollar location."

To appeal to today's horror and science fiction enthusiasts, the film will aim for an R-rating, abandoning the more suggestive approach of Corman's series of Edgar Allan Poe films released over twenty years ago. However, Corman hopes he can attract a broader audience: "I don't want to get too pretentious, but I try to have a little bit more than just horror. The best way I can describe it is to use the catch line I would like to use to sell the film: 'In the absence of God, it becomes necessary for man to invent God.'"

As in the old days at American International Pictures, Corman will produce as well as direct. Control is important to Corman, since studio interference (particularly by AIP on *GAS!* and UA on *VON RICHTHOFEN AND BROWN*) was partly the reason he quit directing to form his own company: "Once Tri-Star approves the script, it's my understanding they will have no control, except that I come in on budget," he said.

When asked whether he had any doubts about directing again after such a long hiatus, Corman only laughed. "That does not bother me at all; it's been a long time, but I still know how to say 'action!'" □

SHADOWPLAY

A haunting ghost story starring Dee Wallace and Cloris Leachman.

By Daniel J. Fiebigler

Something mysteriously unreal is happening to playwright Morgan Hanna (Dee Wallace) as her dead fiance seems to be helping her write her second play. Is she still in love with him, or his living brother? And can she keep her mind coherent enough to tell the difference?

Cloris Leachman also stars in *SHADOW PLAY*, an independent film by first-time director Susan Shadburne, produced in Portland, Oregon by Shadburne, Dan Biggs, and Will Vinton, the creator of Claymation® and a 4-time Academy Award nominee. The trio formed Millennium Pictures, to prove that successful commercial feature films could be made in the middle-sized Northwest city, with budgets far more reasonable than typical Hollywood fare. Their first effort is currently being shopped for a distributor.

In *SHADOW PLAY* (formerly titled *GHOSTWRITER*), Leachman plays the role of Millie Crown, lonely mother to two sons, Jeremy and John, who all live together on the island of Orcas, off the coast of Washington State.

Wallace (*E.T.*, *CUJO*, *THE HOWLING*) is engaged to Jeremy when he unexpectedly kills himself, by leaping off a lighthouse on the island. She escapes by moving to New York where she achieves success as a playwright. She eventually returns, seeking inspiration for a second play, still haunted by the loss of her lover.

From the time Wallace arrives back on the island, she is caught up in a web of silken imaginings, both terrifying and seductive. Are they



Dee Wallace plays a woman haunted by her tragic past in *SHADOWPLAY*.

real, or are the products of loneliness and a vivid imagination? As she progresses with her play, the tough intellectual shell she wears dissolves under the onslaught of her own dark, romantic imagery, in which the dead Jeremy woos her in mirrors and windows.

Shadburne, wife of Clay King Will Vinton, got the idea for the film after a visit to Orcas Island, one of the San Juans, where the film was shot. "There's a wonderful stone tower there," said Shadburne. "Although the location eventually never wound up in the film, just seeing it made such a strong impression on me that I wrote the story with the tower as a focus. It's one of those times when a story just unreels itself for you."

SHADOW PLAY is the culmination of fifteen years of work in the film industry for Shadburne, who started her film career as one of three partners in a film production company specializing in short films for the educational market.

In 1977, she formed Susan Shadburne Productions and began a close and on-going collaboration with husband Will Vinton. She acted as writer/composer or writer/co-producer on many Vinton productions including *RIP VAN WINKLE* and *THE GREAT COGNITO*, both Oscar nominees. Her latest work with Vinton was as screenwriter, co-writer of theme song, and associate producer of *THE ADVENTURES OF MARK TWAIN*, due for release early in 1986.

In 1981, Shadburne wrote, produced, and directed *A FAMILY AFFAIR*, a drama of family violence narrated by Ed Asner. It won a Blue Ribbon at the American Film Festival and a Gold Medal at the New York Film and Video Festival. "After the thrill of working with

actors and watching the written material come to life, I set my sights on directing dramatic feature films," she said.

After Millennium Pictures was formed in 1982, Shadburne spent two years taking the screenplay through five drafts and rounds of money-raising with her partners. "We didn't know it was reality until one month before we shot," she said. "Meanwhile, we were scouting locations. I was casting and presuming it was really going to happen. But it would be on one day and off the next. It became apparent that making the film would be the easy part in comparison with the agonies of fund-raising."

Helping the financial favors along considerably was the presence of two name actresses in the film, both working on deferred salaries for the chance to spread their wings in serious dramatic roles. Shadburne sent her script to agents in Hollywood in the hopes of attracting "names." The effort eventually garnered Leachman, who suggested Wallace to Shadburne, and Wallace readily accepted. *GREY FOX* cinematographer Ron Oricux was hired (out of Canada) as director of photography with Portland technicians completing the twenty-five member crew.

Principal photography for *SHADOW PLAY* began in October 1984 and continued for six weeks. Oregon and Washington State locations were used exclusively. "We battled 80 m.p.h. winds on the catwalk of a lighthouse on the Washington coast and a virus that hit the whole crew, whose resistance was low after weeks of 18-20 hour days, but we did it!" said Shadburne. "We did it on schedule, on a very low budget, on massive amounts of adrenalin." □

TWILIGHT ZONE MOVIE DEATHS DID SPIELBERG KNOW? INVESTIGATION LAX

After numerous delays, the case against director John Landis, charged with involuntary manslaughter in the deaths of two children during the filming of *TWILIGHT ZONE: THE MOVIE*, is expected to go to trial early this year in Los Angeles. District Attorney Ira Reiner reportedly turned-down a plea-bargaining offer from defense attorneys on the case last September that would have had Landis plead guilty to conspiracy in illegally hiring the minors.

In a related development reported by *Variety*, attorney Harland Braun, representing Landis' co-defendant producer George Folsey, Jr., accused prosecutors on the case of botching the investigation conducted after the crash in 1982. Braun charged that the prosecution failed to interview the film's executive producers, Steven Spielberg, Frank Marshall, and Kathleen Kennedy about the illegal hiring of the child actors that were killed. Per Braun, Marshall knew of the hiring and was on the set the night of the crash, and Kennedy was on the set the night before when the children were present.

HOWARD THE DUCK:

LUCASFILM PRODUCES
MARVEL COMIC BOOK

The Marvel Comic book character *HOWARD THE DUCK* gets the live-action treatment from co-producers Lucasfilm and Universal. Filming began November 11 in Northern California under the direction of Willard Huyck, who co-scripted with producer Gloria Katz.

The discontinued comic book created by Steve Gerber in the mid-70s featured the satiric exploits of a Donald-like Duck from another dimension juxtaposed with realistic characters and settings. The duck is being created for the film using makeup effects supplied by Lucasfilm's Monster Shop (*RETURN OF THE JEDI*) and The Burman's Studio (*GOONIES*).

Film stars Lea Thompson of *BACK TO THE FUTURE*, with Jeffrey Jones and Tim Robbins, and is slated for release by Universal August 1.

First-time director Susan Shadburne.



BLACK MOON RISING

By Alan Jones

New World Pictures dusts off another old John Carpenter script with **BLACK MOON RISING**. Director Harley Cokliss describes the film as "a hard-edge hi-tech thriller set in METROPOLIS or ALPHAVILLE, with a **BLADE RUNNER** atmosphere."

Slated for release in January, the **Black Moon** of the title is a super sleek futuristic automobile which can travel up to 350 m.p.h. on a hydrogen fuel distilled from tap water. Based on a Porsche 914 design, this ultimate car is not a **KNIGHT RIDER** clone, but the primary concern of a government agent named Quint, played by Tommy Lee Jones. He has hidden a computer memory disc containing the tax records of a suspect corporation on the **Black Moon** during a chance encounter with some sadistic henchmen anxious to acquire the disc. But the car is stolen by Robert Vaughn's massive and ruthless covert organization whose elaborate underground assembly line processes and rebuilds grand theft autos for important European "clients."

Quint has to infiltrate Vaughn's ostensibly impregnable fortress, full of dangerous state-of-the-art security systems, to reclaim the evidence before the car gets customized beyond recognition. The question is, can the speed and the power of the **Black Moon** overcome the organized firepower of Vaughn's forces? The title refers to the climax, a high-speed chase where the **Black Moon** is forced to leap between two downtown Los Angeles skyscrapers.

The film also stars Linda Hamilton, Richard Jaeckel, Dan Shor, Keenan Wynn, and Lee Ving, and is produced by Joel B. Michaels and Douglas Curtis, the men behind **THE PHILADELPHIA EXPERIMENT**, which was also based on a Carpenter script. Also reunited from that film are Max Anderson and Larry Cavanaugh, who spearhead the visual and optical effects of **BLACK MOON RISING**.

For producer Michaels, the rewritten Carpenter script has come full circle. "I nearly produced it six years ago," he said. "But the financing was never properly in place. Carpenter now has nothing to do with the film at all. He has read the rewrites and was very pleased with them. The Carpenter name, of course, does have a certain cachet, and when **THE PHIL-**

You will believe a car can fly in this action-packed thriller written by genre director John Carpenter.



The **Black Moon**, a high-speed, high-tech, futuristic car, and driver Dan Shor.



Tommy Lee Jones



Linda Hamilton



Robert Vaughn

ADELPHIA EXPERIMENT turned out well, **BLACK MOON RISING** seemed like a natural."

Michaels sees **BLACK MOON RISING** as the perfect combination of hard action and fantasy. "The script is firmly rooted in the relationship between Quint [Jones] and the master car thief, Nina [Hamilton]," he said. "It's not just a non-stop action film. The actors and the script are being paid special attention to."

Michaels makes sure that either he or his partner, Douglas Curtis, are somewhere on the locations at all times. "We never produce in absentia," he said. "I'm sure the director would rather we both

took a back seat but that isn't the way we work. I like to be involved in every film. I don't like this trend of packaging films, eating fancy lunches all day and then shipping the film off to a distributor."

According to actress Linda Hamilton, **BLACK MOON RISING** happened really fast. "I got the role four days before principal shooting began," said the striking actress who has appeared in Nick Castle's **TAG**, Stephen King's **CHILDREN OF THE CORN**, and played the mother of the future in **THE TERMINATOR**. "It's the best role in the movie. Nina is hard as nails. I get the chance to go from villainess to

heroine. I don't have to cut myself in half emotionally in order to play a teenager. It's a great opportunity for me to be strong and sophisticated. I've done being vulnerable to death. You can only play so many rape victims!"

Hamilton feels a little distant from her co-star, Tommy Lee Jones, but has a good rapport with director Harley Cokliss. "In the movie our characters are not the best of friends," she said. "My first scene with Jones was a scheduling disaster, which didn't help. We were introduced and then had to jump into bed together."

Cokliss first got involved with **BLACK MOON RISING** when his 1981 film **BATTLETRUCK** opened in the U.S. to a good review in *Variety*. "On the strength of that a producer sent me the **BLACK MOON RISING** script," he said. "Then I worked for Douglas Curtis on the script for **THE PHILADELPHIA EXPERIMENT**, which I was set to direct until New World brought in a financial partner who did not have me on the consideration list. Curtis asked me if I knew of any projects which could be made in the \$3 million range, and I remembered **BLACK MOON RISING**." A chance encounter with John Carpenter at Hollywood's Formosa Cafe, gave Cokliss the blessing he needed.

"Many pens have been poised over this script," said Cokliss. "As a result the screenplay is in good shape. Carpenter provided the story elements and we made the film better and more affordable within our budget limitations. The original script would have cost \$10-15 million to make."

BLACK MOON RISING was shot non-union on night locations by Russian immigrant cinematographer, Mish Suslov. Suslov's recent credits include the art-house release **STRANGER'S KISS**. Locations included concrete underpasses in downtown L.A., an abandoned Firestone factory, and a gay leather bar called Greg's Blue Dot. "Sets even Universal couldn't afford to build," said the ebullient Cokliss.

But won't audiences think of **BLACK MOON RISING** as just another **KNIGHT RIDER**? Cokliss doesn't think so. "This is more like **BLUE THUNDER**, if anything," he said. "**KNIGHT RIDER** is about a car that does fancy tricks. Our film is not about the car, but the people whose lives become enmeshed with it." □

TROLL

Low-budget makeup king John Carl Buechler describes his directing debut as "Tolkien meets POLTERGEIST."

By Dennis K. Fischer

If you were to look at the credits of most Empire Pictures releases, past and present, you would notice one credit that reoccurs frequently—that of "Special Effects Makeup Designed and Fabricated by Mechanical and Makeup Imageries, Inc." MMI, as it's known, is the shop of makeup expert John Carl Buechler, who recently finished directing his first feature for Empire, called TROLL. The film, which opens in January, is Empire's biggest and most expensive release to date.

TROLL is an elaborate fantasy which Buechler describes as "Tolkien meets POLTERGEIST." Michael (Q, THE STUFF) Moriarty, Shelley Hack, Noah Hathaway, Jenny Beck, June Lockhart, Sonny Bono, and Brad Hall and Julia Louise from SATURDAY NIGHT LIVE are featured, as a Troll invades the lives of people living in an apartment flat, and impersonates a young girl (Jenny Beck). The Troll wants things to return to the simpler, magical reality he once knew, and with a magical ring, he changes the cast into fairy kingdoms, full of wild undergrowth and strange creatures.

TROLL began as a project Buechler conceived for Roger Corman when Buechler worked at New World Pictures on ANDROID. Buechler dusted off the treatment when Empire topper Charles Band offered him the chance to direct after Buechler was brought in to save GHOULIES (15:2:22). Band wanted to aim for a family oriented PG-13 rating, so Buechler had to rethink the hard-R slasher format of his original idea. Instead of having the Troll bump off the cast one-by-one in FRIDAY THE 13TH fashion, Buechler came up with the sweeter transformation idea.

"Basically, it's still structured like a FRIDAY THE 13TH-type of picture," said Buechler. "Instead of killing people, now the Troll does something magical and wonderful to them. The idea is that

"Basically, it's structured like a FRIDAY THE 13TH type of picture. Instead of killing off the cast, the Troll does something magical or wonderful to them."



Michael Moriarty and a kindly witch, played by June Lockhart, in TROLL.

within each of us dwells multiple personalities. The Troll's magic transforms those personalities into creatures. I gave the transformation a plant-like, organic look. People transform into enormous avocado-looking pods which burst. Inside are trees and roots and whole environments that flow out. It's a weird concept, and it took a bit of pitching, but I got to do it."

Originally, Buechler planned to write TROLL himself, but as he became involved with several

other Empire projects, prepping the makeup effects on movies such as ZONE TROOPERS and THE ELIMINATORS (see sidebar, page 16) while preparing to direct TROLL, he decided to bring in a writer, working with Ed Naha on the script.

Buechler had the script tailored for actor Phil Fondecaro, whom Buechler calls "perhaps the best performer I've ever worked with." Fondecaro plays one of the leads who just happens to be a dwarf,

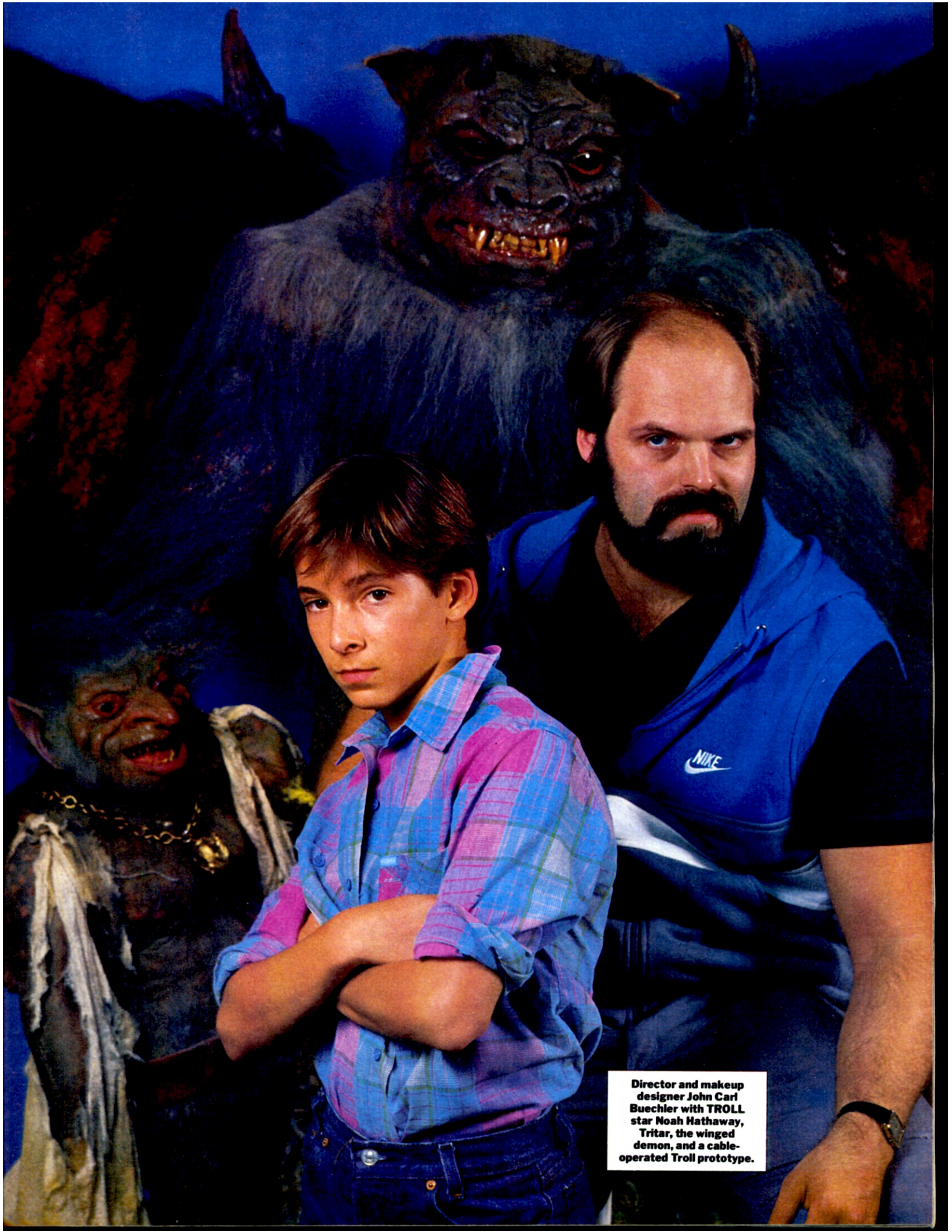
and doubles as Turok the film's Troll. Some of Buechler's favorite sequences involve Fondecaro, when the dwarf talks about his dreams with the little girl, and another where he is transformed into a foot-tall magical creature.

Buechler began sculpting the Fondecaro puppet before the film was scripted. While most of the creatures in the film are cable or hand-operated puppets, the Troll is one of a few creatures that is played by an actor in costume, with mechanically articulated features. "Fondecaro is a wonderful mime and gives the Troll nuance and character," said Buechler.

Originally Buechler had wanted the Troll to be entirely animatronic. But Buechler anticipated doing TROLL almost a year before he got the go ahead. "I built the characters in about four weeks and they sat around for almost a year on the shelves, starting to crumble," he said. "Suddenly, it was a go project and I had three weeks to prepare everything and patch it all up. At the time I had to get TERRORVISION started because that was the picture Empire was going to shoot immediately afterwards, and Empire's THE ELIMINATORS was also filming in Spain. I had all three pictures to throw together in a hurry."

Buechler's prototype animatronic Troll appears in the picture briefly as one of the transformation creatures. Buechler says he discarded the idea of using a puppet Troll throughout because of the effects limitations. He wanted the Troll to be action-oriented, and had only five weeks to shoot all the principal photography. By having Fondecaro play the Troll Buechler was able to choreograph the Troll's action like any other actor.

The film contains a few 'in' gags for followers of Empire's product. The abode of a witch features a painting of Buechler as a warlock, with a ghoulie on his shoulder. When Noah Hathaway watches an old science fiction movie on the



Director and makeup designer John Carl Buechler with TROLL star Noah Hathaway, Tritar, the winged demon, and a cable-operated Troll prototype.



Mechanical and Makeup Imageries, Inc.

Buechler's company is the makeup machine behind Empire Pictures, with more than a dozen projects planned or filming.

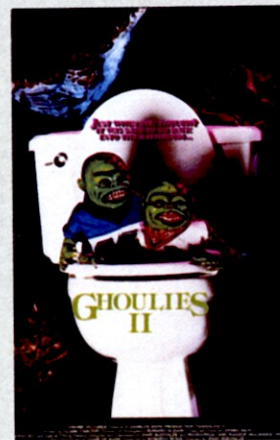
As busy as John Carl Buechler has been with launching TROLL, his first feature film, he has also been hip-deep in several other Empire projects as well. Currently shooting is CRAWLSPACE with Klaus Kinski, a stalker film with a neo-Nazi terrorizing an innocent young girl for which Buechler designed the gore effects. "There are fingers cut off, gouges, razor blades in eyes, and all those things," he said. "It's something to make the entire family uncomfortable."

Suart (THE RE-ANIMATOR) Gordon's next picture, THE DOLL, follows closely behind, with its tale of deadly dolls. "This is going to do for dolls what SILENT NIGHT, DEADLY NIGHT did for Santa Claus," said Buechler. "In this thing dolls are vicious little suckers that want to hurt you, but only if you deserve it." After the success of THE RE-ANIMATOR, and Buechler's makeup effects, several nastier gore effects were ordered for THE DOLL "to give the film more 'punch,'" said Buechler, perhaps referring to Punch, one of the doll characters in the film.

Gordon follows THE DOLL immediately with a Lovecraft adaptation, FROM BEYOND, about characters who create a machine which stimulates the pineal gland and allows the viewer to see strange, metamorphosing creatures. The film's elaborate effects will involve the efforts of Mark Shostrom, John Naulin and Tony Dublin, as well as Buechler's company.

Buechler begins work on DECAPITRON shortly, one of Empire's more ambitious outings, concerning a robot with five specialized heads that allow it to detect, defend, deploy, destroy, and detonate. Paul DeMeo and Danny Bilson (TRANCERS) are currently working on the final screenplay.

ZONE TROOPERS and THE ELIMINATORS are both ready for release. ZONE TROOPERS features a pulp magazine Bug-Eyed Monster appearing



Buechler's Empire projects include directing assignments on TROLL and GHOULIES II.

behind the Nazi lines in World War II. While Buechler is pleased with the over-all design of the creature, he wishes more could have been done with the body. The film stars Tim Thomerson, Timothy Van Patten, and Art LaFleur. For THE ELIMINATORS, Buechler supplied a "mandroid," a half human, half mechanical creature played by Patrick Reynolds.

Buechler describes TERRORVISION as "one of the goofiest pictures he has ever worked on." The cast includes

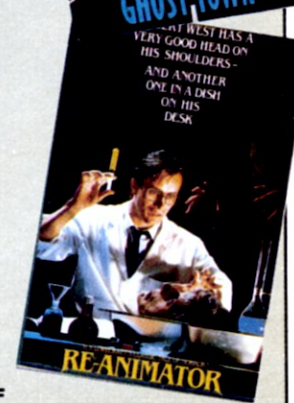
Diane Franklin, Gerrit Graham, and Mary Woronov. In the film some alien sanitation engineers flush an undesirable creature through their atomizers, but the separated atoms come together and are collected in a home-made satellite dish, allowing a dopey alien to come in through the family TV set. Described as a cross between Kermit the Frog and a Terror Dog from GHOSTBUSTERS, the thing was known as the "Terror Frog." The design Buechler had in mind was a combination of Mars Attacks bubblegum cards and Big Daddy Roth's wild creations. Additionally, the creature's tongue has the ability to impersonate almost anything.

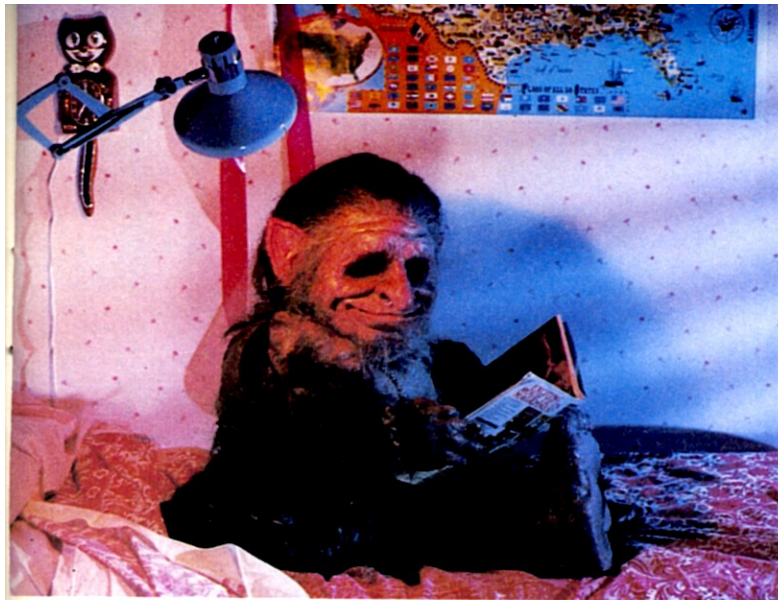
Also coming up is GHOST TOWN with a number of "re-animated ghosts" in a long-deserted western town. GHOULIES II is also threatened, but Buechler insists that he will demand more creative control the second time around. He wants to give the sequel qualities which the original lacked, such as humor, character interaction, and an honest-to-God hero, as well as more ghoulies material. Current plans have Buechler directing the film himself.

LASERBLAST II will bring back the space gun and have it possess yet another human, a sequel to Charles Band's first commercial hit which was fortunate enough to be the first science fiction film to be released after STAR WARS. TROLL writer Ed Naha is doing an elaborate family-oriented fantasy called MIRRORWORLDS, aimed at the CARE BEARS set. Other announced Empire projects involving Buechler are ARSENAL, MURDERCYCLE, JOURNEYS THROUGH THE DARK ZONE, and CRIMELORD.

Strangely enough, with all these exploitation titles, it will be the more gentle, family oriented TROLL that will be leading the way for Empire Pictures' second year as a domestic distribution company.

DKF





Phil Fondecaro as Turok the Troll in John Carl Buechler's *TROLL*.

late, late show, the young leads in *INVASION OF THE POD PEOPLE FROM MARS*, are Empire producers Charles Band and Debra Dion. A doctor and his wife are played by *TROLL* producer Albert Band and his wife Jackie. Ratspit, a puppet Buechler created for a ten-minute sequence he directed for Empire's *THE DUNGEONMASTER*, makes a return appearance as one of Sonny Bono's fairy manifestations.

One of Buechler's favorite pictures is *THE SEVEN FACES OF DR. LAO*, to which he likens *TROLL*. "That film featured a mystical stranger who comes into town and the people in the town are changed," he said. "Their personalities get manifested in magical ways. *TROLL* has a similar heart, a similar core. It also has some fairly intense moments, when you're not sure what's going to happen."

In addition to Fondecaro, Buechler wanted Noah Hathaway for the key role of Harry Potter Jr. after seeing him in *THE NEVER-ENDING STORY*. For the role of Hathaway's father, Buechler wanted someone with Jack Nicholson's smart ass quality combined with the mellowness of a Jimmy Stewart. Casting director Anthony Barnao suggested Michael Moriarty. Jenny Beck plays Hathaway's sister, whom the Troll impersonates. Beck played one of Clint Eastwood's daughters in *TIGHTROPE*. Gary Sandy, best known as Andy Travis in *WKRP IN CINCINNATI*, has a change of pace as a self-centered, dumb bodybuilder, while Sonny Bono plays a sleazy swinger who lives in the same apartment block that the Potter family moves into. June and Ann Lockhart take on the role of Eunice, a wise, refined, reserved witch—a grand old dame—who becomes youthful and energetic when she's ready to attack a prob-

lem and zip into action. The physical resemblance between the mother and daughter as well as their similar acting styles makes the transition believable.

"The Troll just wants to change things back to the way he thinks they ought to be," said Buechler. "Once he was a magician who was transformed, and the Troll is the intelligent but mischievous part of his personality. He likes to pick on Harry Jr. [Hathaway] and scare the bejebers out of him, but the Troll likes Harry. Trolls just want to have fun."

To photograph the film in Italy, Buechler was lucky to get Romano Albani, who has photographed some of Dario Argento's pictures. Buechler wanted the lighting to suggest the difference between the fairylands and the real world. In addition, the film has a rich and detailed production design for a low-budget film, courtesy of Giovanna Natlucci who worked recently on *ONCE UPON A TIME IN AMERICA* and *LADYHAWKE*.

One of the major transformations in the film is Sonny Bono's. As Bono was only available for a

couple of days, Buechler used a double for the makeup sequence. Three stages were built of Bono turning into a cocoon, using appliances sculpted to look like Bono which were applied to John Vulich. The transformation switches from Bono, tensing and flexing and developing color on his face, to Vulich.

Camera movements and cuts disguise the transition between stages. Bladders puff out and distort the face, which then collapses to a cocoon-like form, which turns gourd-like. A cut to a miniature heralds the opening of the gourd, which sprouts a fairy kingdom, done stop-motion by Jim Aupperle, with vines growing to encompass Bono's apartment.

Vulich, who doubled for Bono, also served as the supervising makeup artist for *TROLL* and Empire's *CRAWLSPACE*, also filmed in Italy. Vulich appeared as the zombie who had his head cut in half with a shovel in *DAY OF THE DEAD*, and as a disembodied head in *THE DUNGEONMASTER*.

In addition to directing, Buechler also supervised the makeup work for the film, supplied by his company, Mechanical and Makeup Imageries, Inc. Buechler sculpts with WED clay, a water-based clay developed by Walt Disney. From Buechler's sculpture a mold is made using Ultracal 30, a very hard-setting gypsum cement that doesn't powder and crack very easily. The mold is taken apart and cleaned out. A thin layer of clay is pressed into the mold in order to make another mold for the core of the puppet, which will contain the skeletal structure and mechanisms. Buechler casts the core in fiberglass and the outer skin in foam rubber.

For articulation, cables and levers are hooked up to the puppets wherever a muscle might be. For lip snarls, a bar near the lip is inserted which can be pulled up or



Julia Louis Dreyfus as Faery.

released. For the hands, elastic material is attached to both sides of the fingers so that they are constantly outstretched and erect with the elastic material acting as tendons. When a greater force is applied to the cable muscles that control the fingers, they curl and flex.

Buechler used to employ rubber based paint to color the puppets, but now uses Dick Smith's innovation called pax paint, an acrylic paint with a prosthetic adhesive base, which is extremely flexible and long lasting. Hair for the puppets is glued on or punched in, depending on whether it is a foreground or background character.

One of the tricks Buechler often uses is the addition of K Y jelly to a puppet's mouth to make it look like it is salivating. He also likes to accentuate the grotesque by employing harsh, contrast lighting. To help make such lighting more effective, Buechler tends to oversculpt his creations, giving them deeper wrinkles, and outward features that are contrasted with depressed features, contours that break up the light and stand out.

Filming on *TROLL* progressed smoothly. Coming from an effects background, Buechler said he knew the importance of preparation. Previously, his second-unit work often consisted of helping bail out other productions, experience which held him in good stead. Buechler was able to film about 37 set-ups a day. He even described directing *TROLL* as "almost a working vacation." He also credited help from Charles and Albert Band in being active producers for making the shoot smoother. □

The Troll turns characters in the story into fairy kingdoms, with personality traits taking on corporeal form as gnomes, goblins and other magical fantasy creatures.





Illustration by Lucy A. Synk

JACOB'S LADDER

The story of screenwriter Bruce Joel Rubin and the thought-provoking script he wrote that no one dares film.

By Kyle Counts

"Suddenly a strange and terrifying spectacle unfolds before Jacob. The dancers undergo a shocking transformation... Horns and tails emerge and grow like exotic genitalia... new appendages appear, unfolding from their flesh. Dorsal fins protrude from their backs. Armoured scales run in scallops down their legs... Bones and flesh mold into new forms of life, creatures of another world."

—from JACOB'S LADDER
by Bruce J. Rubin

Hypothetical situation: you're a young writer, virtually unknown to Hollywood, who has recently sold a screenplay which was made into a multi-million dollar genre film by a visionary special effects expert turned director. The film doesn't perform as well as expected at the boxoffice, but you at least have a solid screenwriting credit to your name, and can now go about pitching your next screenplay to the industry power people who always claim to be looking for intelligent, well-written movie

material.

Your script is hailed by studio readers, development executives and production personnel alike as "brilliant" and "innovative." Copies are circulated among big-name actors and directors. You're certain that a deal will be struck any day. But the unthinkable happens: no one wants to make your movie.

Unhappily, this is no hypothetical situation, but the real life predicament encountered by writer Bruce Joel Rubin, author of THE GEORGE DUNLAP TAPE, on which Douglas Trumbull's BRAINSTORM was based (14:2:16). There is nearly unanimous agreement among industry insiders that his next script, JACOB'S LADDER, a fantasy/horror story about a war veteran who begins seeing demons who tell him he died in Vietnam, is one of the most original and powerful screenplays to be seen in Hollywood in years—and just as much agreement that it will probably never be made into a motion picture.

Born in Detroit in 1943, Bruce

Rubin entered New York University film school in 1962, where he found himself in a phenomenally exciting class that included such aspiring filmmakers as Brian DePalma, Martin Scorsese, James McBride (BREATHLESS), Lewis Teague (CUJO), and Michael Wadleigh (WOLFEN). DePalma, in fact, directed Rubin's first script, a lyrical, narrative film called JENNIFER, about a boy who falls in love with a girl who may never have existed.

Rubin made two other films at NYU: FROG CROAKS AT MIDNIGHT, about a witch and a troll falling in love under the Brooklyn Bridge, and HEADS UP, FEETS DOWN, GRANNY'S SWINGING ALL AROUND, a story of a young couple whose grandmother dies while they are on a camping trip, and their attempts to retrieve her body when it is stolen from a police station where they have gone to report her death.

After leaving a position as assistant film editor at NBC in 1966, Rubin traveled the world in search of a broad view of religious expe-

rience. After a few years of this profoundly affecting "spiritual smorgasboard," as he referred to it, he returned to the States with a desire to become a full-time screenwriter. His mission, as he saw it, was to take his learning and express it in broad-based, commercial terms for the movie-going masses—to give audiences a little consciousness-raising with their entertainment.

In 1969 he began a stint at the Whitney Museum, where he ultimately assumed the title of Associate Curator and Head of the Film Department. He became good friends with museum curator David Bienstock, who launched the museum's underground cinema program, and was a well-regarded independent filmmaker in his own right. Both were writers at heart, and decided to collaborate on a movie script.

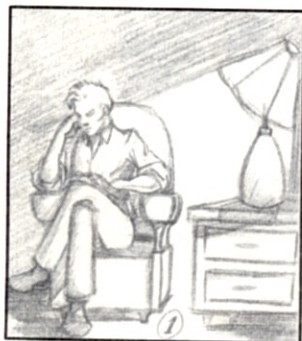
Over a two-year period, Rubin and Bienstock wrote QUASAR, a 3-D science fiction film about a scientist who discovers what he thinks is a giant quasar in space, which over a period of observation

Screenwriter Bruce Joel Rubin (left), surrounded by images from his script for JACOB'S LADDER. Right: A scene from the script.

CUT TO JACOB sitting in a comfortable chair in his LIVINGROOM. He is reading. The room is dark, lit only by a reading light. The walls are mostly in shadow. The light, however, falls on one section of the wall, a portion that has been lined in fake wood paneling.

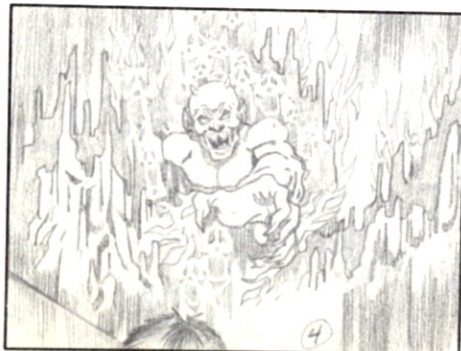
JACOB'S eyes suddenly lift off the page and roam over the wood grain on the wall. All of a sudden he notices something strange, an image in the grain. He stares at it. The more he stares the more precise its definition. The image of a DEMON appears gradually.

JACOB sits up quickly and stares at the wall. It is impossible to get the DEMON'S image out of the grain. It seems etched, even imbedded, in the panel.



JACOB looks away and returns to his book. He is reading about archetypes and the primordial mind. But the book does not hold his attention. He is drawn to the wall. Its molecules seem suddenly active, the wood grain subtly animate. Layers begin to appear in the surface of the wall as the grain patterns slowly define a barren landscape.

The DEMON is growing solid. Cries and screams rise up in the distance. Flames and a red glow emanate from the space extending rapidly into the wall. The image of Hell erupts before Jacob's eyes.



JACOB stands up. He can see bodies suffering beyond the wall, masses of PEOPLE wailing and enduring the torments of a fiery world. The DEMON'S arm slowly extends from the plane of the wall and reaches into the room. He is huge, covered in flames and skulls, a living horror.

Storyboards by Aaron Lopresti

puts him through an evolutionary leap. Through Brian DePalma—with whom Rubín and Bob Fiore made the underground film *DIONYSUS IN '69*—they found agent Marvin Minoff, who lined up producer Ingo Preminger (fresh from his success with *M*A*S*H*), who submitted the script to Richard Zanuck and David Brown, then studio heads at Warner. "It was like magic time," said Rubín. "Everything was happening right on schedule, according to my fantasy dreams."

But the fantasy ended when Zanuck declared that he didn't understand the ending of the script. The studio heads passed on the project, a three-month option period expired, and the dream was over. *QUASAR* ended up on the shelf, where it sits to this day.

A resurgence of interest in Rubín's *JACOB'S LADDER* script, written in 1981, in part can be traced to a recent article in *American Film* by Stephen Rebello entitled "One in a Million," about some of the best unproduced screenplays in Hollywood—highly touted material that, for whatever reasons, failed to get the green light for production.

Based on his instincts, and the recommendations of respected peers, Rebello made a master list of some 125 scripts, which he amassed through industry connections. Ultimately, Rebello whittled the list down to 30—choices not only reflecting his tastes, but those of various "power people" in the industry. After re-reading all thirty, Rebello narrowed the list to ten titles. One screenplay that survived every round of elimination was *JACOB'S LADDER*.

Rubín's script opens in the jungles of Vietnam, circa 1967, where Jacob Singer and other members of his platoon are sharing a joint as they await another offensive. Suddenly, one by one, the soldiers erupt into a frenzy of violence, directed at one another. In the skirmish, Jacob is stabbed with a bayonet, and falls to the ground screaming. There is a sudden rush through a long, dark tunnel, to a brilliant light at its end: we are now in New York, some years later, where Jacob, now a mailman, is sitting in a subway car, dozing on the way home. The screech of the train wheels awakens him. He is dazed and confused, not certain where he is.

When Jacob gets his bearings, he rises to exit from the subway car. His eyes fix on an old man lying asleep on a fiberglass bench, who, in adjusting his position and tugging at his coat, exposes some-

“JACOB'S LADDER is a fantasy/horror story about a war veteran who begins seeing demons who tell him he died in Vietnam. One of the most powerful and original screenplays to be seen in Hollywood in years, it will probably never be made into a motion picture.”

thing from beneath the coat's hem: a red, fleshy protuberance that looks strangely like... a tail.

Rubín, who relocated to Los Angeles last year from DeKalb, Illinois, with his wife, Blanche, and his two sons, spent a year writing *JACOB'S LADDER* which he calls "high-class horror like *THE EXORCIST*—horror with a strong visceral hook." Like many of his script ideas, the story came from a dream. In the dream, Rubín found himself on a subway train that was pulling into a station. But when he climbed the stairs to the exit, he found that all the gates were locked. He was trapped.

"The horror overtook me," recalled Rubín. "I thought I was never going to get above ground again. The whole film began using the subway as a descent into the inferno, in a sense. I used it to write my first scene—that of Jacob experiencing a similar ordeal in the subway."

As Rubín considers himself a very intuitive writer, he did not proceed with *JACOB'S LADDER* from a preconceived story outline—a process he feels is inorganic. "To me, the process of writing is in the surprise," he explained. "I find it almost impossible to plot something upfront; I want to be as excited and as shocked or frightened as the reader. In writing *JACOB'S LADDER*, I was; I could not write with the door closed, and I had to keep all the lights on. I was that uncomfortable."

Rubín knew he had a spellbinding opening for his script, but he wasn't sure in what direction the script was heading. "I knew I wanted to write a film about a man who sees demons," he related. "I also knew they had to be real demons, not fictional ones. They had to have a Hieronymus Bosch sense of archetypal image." Then, growing reflective, he added: "I believe that people know demons. I really do. They're something very

much in our unconscious."

As Rubín would eventually shape the story, Jacob is a former philosophy student who gave up his studies after a devastating stint in the Vietnam war. Brilliant but burned-out, he decides he doesn't want to be a man of the mind anymore, and opts for the simple life of a postal worker. He is passionately involved with a co-worker named Jezzie, and has two children from a dissolved marriage.

All of this information, Rubín hints, may or may not be true, for once the demons begin appearing, telling Jacob that he is not alive—that he, in fact, died in a jungle in Vietnam some fifteen years ago—past and present begin to overlap with increasing disorientation. Almost in mid-sentence, characters seem to flop over into the demonic and angelic, and back and forth. One is never sure if what they are reading is actually taking place, or is it part of Jacob's elaborate fantasy world. "My objective was to keep giving people a sense of what was real," said Rubín, "and then pull the carpet out from under them, to make them question the nature of reality."

JACOB'S LADDER is so complex with its various levels of alternative reality, that it is all but impossible to grasp in a single reading. Part of its strength is just this challenge; rather than giving us another pre-digested, predictable horror film, Rubín engages his audience's intellect. Even when the reader is confused or disturbed by Rubín's unsettling imagery, one feels he is in the hands of a benevolent and sophisticated storyteller.

"One of the script's great strengths was the way in which the fireworks of the piece were honed very closely to what I perceive to be a very detailed philosophy of the way the world works—birth, life, death," commented Rebello. "When the big, hallucinatory scenes unreel, it's not just a nifty little light show. You're learning something about the lead character and the way he views the world. Rubín writes with passion, from a place it appears he knows well from experience.

Indeed, Rubín is well-versed in the teachings of several spiritual philosophies, having studied them intensely while on his odyssey of personal exploration in the sixties. He has very strong ideas about the metaphysical implications of life and death, concepts he infused into the storyline of *BRAIN-STORM*. He views death much like the Asian culture does—as a

continued on page 60

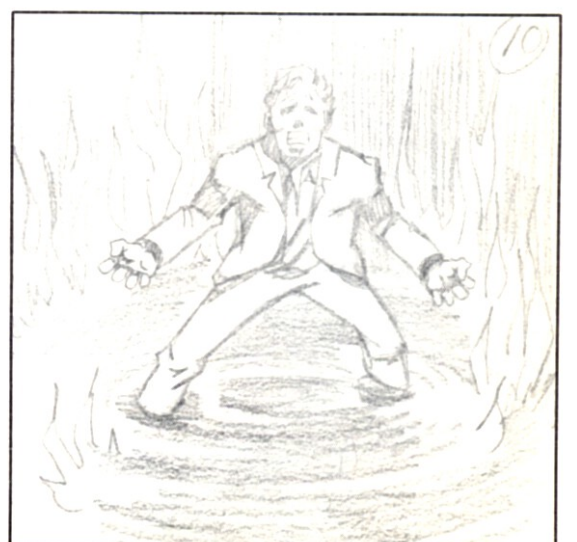
Jacob spies an old man lying on a fiberglass bench in the subway. As the old man stretches, Jacob catches a glimpse of something protruding from beneath the coat's hem. His eyes fix on the spot waiting for another look. He sees a long red, fleshy protuberance, strangely like a tail. The train stops, breaking Jacob's stare.



Storyboards by Aaron Lopresti

Jacob Battles Demon

Jacob fights the demon, battling for his very soul. Its giant wings flap furiously, lifting them both off the floor. The demon crashes through the last fragments of the ceiling of Jacob's crumbling apartment. Jacob does not let go. They burst into the fiery darkness. An abyss opens beneath them. The creature charges into a rocky slope, smashing Jacob into its cliffs. Jacob claws, bites and rips at the wings, shredding their delicate fabric. He grabs a rock and shatters the demon's teeth. The demon falls to the ground. Jacob holds on. The demon metamorphoses and turns into Jacob's son. Jacob does not let go. The demon dissolves into a jelly-like mass, forming an oily pool. Flames ignite and engulf him.



By Ben Herndon

The feeling of *deja vu* is unavoidable. On sound stage 8 at CBS/Studio City, veteran TWILIGHT ZONE actor Fritz Weaver is 3,000 light years from the planet third from the sun and, through an immense observation port, is contemplating the stars and nebulae. The light on the set is very low—the only sources of illumination being the universe (courtesy of the Pasadena Jet Propulsion Lab photography division), blue neon tubing along the deck's railing, and three tiny overhead spotlights.

THE TWILIGHT ZONE is back in production and today they are filming Arthur C. Clarke's "The Star." Staff writer Rockne O'Bannon enthuses, "This has gotta be the archetypal TWILIGHT ZONE episode. If the ghost of Rod Serling ever decides to visit us on the set... it'll be today!"

For roughly the sixth time, Weaver summons up enormous emotional resources and, in his distinctive, sonorous voice, delivers a speech expressing the torment of a doubting man of faith, pulling off the scene magnificently. During the shot, the crew and onlookers are transfixed, throats tighten, and director Gerd Oswald quietly says "Okay, cut... I'll buy that." Someone in the crew softly whistles the four note TWILIGHT ZONE theme and there is spontaneous applause for Weaver.

For the next shot, the camera will be raised overhead on the big boom crane for a slow ascending effect. On the crane is a bumper sticker: "Next Stop—The Twilight Zone..."

The dimension which lies between the pit of a man's fears and the summit of his knowledge was explored anew this Fall on CBS. After a hiatus of over 20 years—and a marathon run in nationwide syndication—THE TWILIGHT ZONE returned to television Friday nights at 8pm. Dubbed as an anthology of "psychological fantasy" by executive producer Philip DeGuere, the new TWILIGHT ZONE confronted the problem of a Serlingless project by assembling a solid staff of fantasy writers, veteran scripters, and fresh, new blood.

The staff writers assembled by DeGuere include James Crocker (THE ROCKFORD FILES),



Science fiction finds happiness on television, thanks to the input of writers knowledgeable in the field.



TWILIGHT ZONE's writing brain trust: (l-r) Alan Brennert, executive story consultant; Rockne S. O'Bannon, story editor; Harlan Ellison, creative consultant; James Crocker, supervising producer; and Philip DeGuere, executive producer.

Alan Brennert (DARKROOM), Harlan Ellison (43 books, three Writers Guild awards, seven-and-a-half Hugos, etc.), and a newcomer to television, Rockne O'Bannon. Judging from the work telecast thus far, this just may be the group to take up where Rod Serling left off. The writing for the show, because it is done by those knowledgeable about the science fiction field, has put the more expensive series AMAZING STORIES to shame. Most episodes of the latter have been written from "ideas" by Steven Spielberg.

The original TWILIGHT ZONE often served as a sounding board for Serling's liberal consciousness and Serling admitted that he was able to run his social/moral/po-

litical viewpoint right past network censors and reactionary sponsors when these views were cloaked in a fantasy format. Television has changed a lot since the early 1960s but the writers for the new edition of THE TWILIGHT ZONE are no less adamant than Serling was when asked about the direction the show will take.

"THE TWILIGHT ZONE has always meant adult entertainment," asserted Harlan Ellison, the show's creative consultant, "and it's going to mean adult entertainment now. Basically, every one of our stories deals with the human condition—with loneliness, friendship, courage, and what I call The Mortal Dreads... the things we fear on a day to day

basis translated into fantasy terms.

"We're looking at the human condition reflected through the mirror of fantasy—turned slightly so that you get a new view on it," continued Ellison. "That's the traditional job that good fantasy has always done. We're also going for gentler fantasies—the kind TWILIGHT ZONE was famous for. Personal insights into ordinary people. One day something goes wrong in their life and they slip over into that twilight zone where there's one thing wrong and they find themselves face to face with their own destiny."

Alan Brennert, TWILIGHT ZONE executive story consultant, is aware of the risks of creating a new version of a classic tv series. "None of us are looking over our shoulders and saying 'We've gotta make this exactly like the old TWILIGHT ZONE,'" said Brennert. "There just doesn't seem to be any sense in doing something that's strictly a homage to the past. At the same time we have a great deal of respect for the old episodes."

Ellison agrees. "We're dealing with a lot of myth and legend here," he notes. "TWILIGHT ZONE has a very heavy freight-load of memory attached to it."

Very heavy indeed. Since the original series left the air in 1964, the term "Twilight Zone" has become a pop icon, a household word, a cultural countersign. It was the shadowy place where our fears lurked—an old dark house of the mind where our superstitions took corporeal form. And every week there stood Rod Serling... wearing those dark suits, a button-down collar, tight grin, and skinny black tie—jabbing home a point with one hand, a lit cigarette in the other—submitting for our approval things and ideas that were otherworldly, eerie, strange yet wonderful, and somehow believable. In fact, Serling was THE TWILIGHT ZONE. Of the 156 episodes aired, he wrote 92 of them and the spirit and style of the man was indelibly stamped onto the series.

Most of the episodes of the new series—ranging in length from 9 minutes to 40 minutes—have been scripted by the staff writers. Crocker, Brennert, Ellison, O'Bannon, and DeGuere have contributed a mix of original teleplays and/or adaptations of authors'

"Every one of our stories deals with the human condition—loneliness, friendship courage, things we fear on a day-to-day basis, translated into fantasy terms."

—Creative Consultant, Harlan Ellison—

short stories and, in some cases, fantasy authors have submitted their own teleplays. Brennert shouldered a heavy workload as the first writer brought onto staff by DeGuere and Crocker.

"Brennert writes material that is very relationship oriented, very humanistic," said head writer Crocker. "He has a gentle quality that I think is very rare because it's very hard to do it well—and Alan does it very well. Deep down Alan loves mankind and in his scripts you see that again and again. He has some of the feeling that you get watching the old TWILIGHT ZONE—like 'Walking Distance.' His scripts are beautifully written."

Among the episodes Brennert has scripted are "Healer," a parable about a strange stone with wonderful but corruptive powers, "Her Pilgrim Soul," a metaphysical fantasy about life created within a holographic display, "Wong's Lost & Found Emporium," about a spooky magic shop where one can find lost dreams, adapted from the story by William F. Wu which was nominated for last year's Hugo, Nebula, and World Fantasy Awards, "A Message From Charity," about a romance that transcends three centuries, two Ellison stories, "Shatterday" and "One Life Furnished in Early Poverty," and Arthur C. Clarke's "The Star."

The script creating the most excitement so far is Harlan Ellison's adaptation of the Stephen King story, "Grandma," about a small boy's horrifying encounter with his dead grandmother. Brennert was completely bowled over by the script. "Harlan did what I



Above: Fritz Weaver in Arthur C. Clarke's "The Star," adapted by Alan Brennert. Weaver plays a doubting man of faith, 3000 light years away from the planet third from the sun, in a story that makes for an archetypal TWILIGHT ZONE episode.

Below Left: Filming "Paladin of the Lost Hour," an original teleplay by Harlan Ellison. **Below Right:** Dad doesn't realize what's happening when he lets his son watch "The Uncle Devil Show," directed by David Steinberg and written by Don Todd.

consider to be one of his most brilliant scripts," said Brennert. "And it is terrifying. Even though I had read King's original story, as I read Harlan's script I kept right on the edge of my seat wondering what was gonna happen next. There are some moments in there which will just scare the shit outta people . . ."

Returning from self-imposed exile away from network television writing staffs, Ellison has been enthusiastically scripting some of his own stories as well as some by other authors.

Crocker believes Ellison's contribution to the writing staff is immeasurable. "When Ellison gets excited by an idea the whole room gets energized," said Crocker. "It's like a catalyst. When something excites him—some new idea or some new way of looking at things—he jumps up and begins pacing around and it's like fireworks going off. When that happens, other people start to get drawn into it and you find yourself leaping to ideas too."

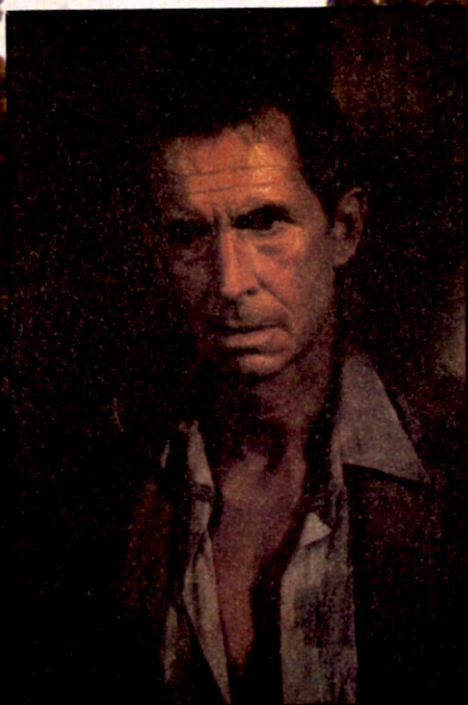
Ellison is also contributing to the quality of story material in a way that most viewers may never be aware of. Story editor Rockne O'Bannon explained. "It's amazing to have a writer pitch a story and Harlan will immediately name a story that it is similar to, rattle off the author, date of publication, and definitely the year—if not month and issue—of whatever magazine it was originally in," said O'Bannon. "If it's an original enough idea to get through that filter, Harlan is capable of coming up with incredible variations on it."

continued on page 58



DEVIL FOUR

**Anthony Perkins
—still crazy after
all these years—
but in PSYCHO III
he's directing.**



Anthony Perkins as Norman Bates in PSYCHO III.

PSYCHO III

By C. V. Drake

One of Anthony Perkins' favorite memories of working with Alfred Hitchcock occurred just after Perkins learned that he had been cast as Norman Bates. Hitchcock reached into his pocket and took out a one hundred dollar bill. He handed Perkins the money and told him to buy some clothes. Perkins did—and those were the clothes he wore in *PSYCHO*.

Perkins is doing a lot of reminiscing about *PSYCHO* these days, because he's back to work at the Bates Motel, filming *PSYCHO III* at Universal. Perkins was called on to recreate the role of Norman Bates and so liked the screenplay by Charles Edward Pogue that he asked to direct as well. Universal plans to release *PSYCHO III* on February 14.

Perkins remembers working with Hitchcock fondly, belying the attitude expressed in Hitchcock's oft-quoted remark that actors were cattle. "Hitchcock was well known for having made the

decisions in advance, but I thought he worked very loosely and collaboratively with the actors," recalled Perkins. "In spite of his well publicized disdain for the actual day-to-day, on the set job of making movies, he was very enthusiastic about it. I think only a director who has the confidence to know what he is doing can, in fact, be operative on a flexible basis. It's the directors who know the least, and who have the most anxiety about what they're doing, and who

perhaps need input the most, who are usually the ones that are the most inflexible."

Now that he's in the director's chair, it's natural for Anthony Perkins to think about Hitchcock and the original film. For Perkins there are primarily two points that made *PSYCHO* important. "First, it was original," he said. "There'd never been a film quite like that. It's so difficult to make an original story, something one of a kind.

"Second, as opposed to the rule,





Perkins turns director on *PSYCHO III*.

there's nothing supernatural, no monsters, no undead, no other planets, nothing occult, nothing unexplained—it's all pragmatically right in front of you. Yes, it's macabre; yes, it's grotesque; yes, it's high gothic—but it could happen at the house next door, to the people down the street."

Joseph Stefano, who wrote the script for the original *PSYCHO*, said he was "sold on doing the screenplay" when he learned that Anthony Perkins had been chosen to play Norman Bates. The casting of Perkins was the only significant change from Robert Bloch's source novel in which Norman is described as balding and middle-aged. The selection of Perkins was important to Stefano, who felt film audiences would not have cared about the character presented in the book.

In the minds of moviegoers Perkins is now indelibly identified with the role of Norman Bates. The same year that *PSYCHO* was released Perkins starred in *THE TALL STORY* with Jane Fonda, who was making her film debut. But the success of *PSYCHO* made it difficult for Perkins to get those kinds of roles again. He continued to work in films and television but was often asked to play psychos like those in Noel Block's *PRETTY POISON* (1968) or the TV movie *HOW AWFUL ABOUT ALAN* (1970). For a talented actor like Perkins—nominated for an Oscar in *FRIENDLY PERSUASION* as Gary Cooper's son, and winner of the Cannes Best Actor Award in 1961 opposite Ingrid Bergman in *GOODBYE AGAIN*—typecasting was hard to take.

"I am identified with Norman," said Perkins, who has come to terms with the problem. "I don't identify myself with him, especially since I've had children in the last 10 or 11 years. I've learned to understand that the cosmic irony of the whole situation is that Norman and I are about as far apart in personality and characteristics as any two people could be. Maybe it's my distance from him that makes it easier for me to observe and perceive him.

"It's a journalistic convenience to try to associate the actor with the character," continued Perkins. "But if you're strong, and you've got to be to exist in this business for 35 years, you finally become strong enough to say, 'Wait a minute, I don't care what they say, or what you say, or what the person on the street says, Norman Bates is one guy and I'm another.'"

Asked if Norman is still a part of him, Perkins answered directly. "Not really, no. He used to be, when the picture first came out and maybe for another 10 years." Perkins credited the woman he later married, photographer Berenice ("Berry") Berensen, sister of actress Marisa Berensen, with helping him come to terms with his Norman alter-ego.

"She told me the more I resisted the comparison, and became buggy and disturbed and irritated by it, the more people would come away from the encounter thinking Norman and I were exactly the same. That was such a smart thing for her to say, and such a productive thing for her to say. I was able to see that she was right, and to stop resisting it. It's never bothered me since that day."

In 1981 Perkins began to get offers for *PSYCHO II* and, having come to terms with the character, agreed to repeat it. Perkins never read Robert Bloch's *Psycho II* novel which inspired interest in the sequel (see page 30) but was high

on Tom Holland's script. "God bless him for being able to pick up the threads after 22 years," said Perkins. "That's tough. I thought he did a very honorable job." Perkins also praised the film's director Richard Franklin.

Perkins pegged some of the success of *PSYCHO II* on the durability of the character of Norman Bates. "Norman *wants* to behave himself," said Perkins. "I think he's a very interesting character. I refer to Norman as 'the Hamlet of horror roles'—it's not my quote—but I really believe it. He's a highly complex character that you just get behind. "I don't think you could perpetuate a character like Norman if you thought of him as bad.

"Norman's not like Jack Nicholson in *THE SHINING*," continued Perkins. "You couldn't wait to be rid of the character. You rooted for Shelley Duvall to connect with the baseball bat. With Norman you don't feel that. Ambivalent hardly covers it. Sympathetic isn't right either. You want people to understand Norman and to perhaps leave him alone."

According to Perkins, Universal did some market research before deciding to go ahead with *PSYCHO II*. The results were surprising. "Ninety percent of Americans over the age of twelve knew who Norman Bates was," he said. "Ninety percent! They might not have seen the picture, but they'd read *Mad Magazine*, or they'd seen a spoof of it on *SATURDAY NIGHT LIVE*, or heard their parents talking about it—it's a part of the American fabric."

PSYCHO II cost about \$5 million to make and Universal grossed that much from it in the first two weeks. It made a lot of money, "over \$60 million," according to Perkins. "Per *Variety*, the film returned almost \$16 million in rentals to the distributor from the United States and Canada alone. Perkins did not

share in the profits of *PSYCHO*, but what about *PSYCHO II*?

"Well, it all depends on your definition of profits," he said. "That's a seemingly subtle word. I've never seen a dime out of *PSYCHO II*." Perkins finds his missing share of the profits hard to understand. "Actually, I think it's astonishing," he said. "Now I'm more sympathetic to actors who ask for big bucks up front. They know they're never going to get it any other way." Nevertheless, Perkins took on the *PSYCHO III* assignment for the directing experience.

Perkins bristles at criticisms that making a *PSYCHO III* is somehow a cheap shot, just an easy commercial venture. "It's *harder* to do a sequel, I think," said Perkins. "Audiences come loaded with opinions, judgements, expectations, their own personal reviews. Follow-ups have to be better than the original. It's never observed in that light. It's usually observed as a lazy way to make movies, and a convenient way, and a commercial way. But I don't think there's anything more challenging than sequel making."

Frank Price, a top Universal executive started the *PSYCHO III* ball rolling by hiring writer Charles Edward Pogue. Pogue had impressed the executives with his script for *THE FLY* remake which David Cronenberg is directing for Brookfilms. Pogue came up with a storyline and was given the green light to write the script.

"I went back to the original *PSYCHO*," said Pogue. "I knew it was a good picture, but when I re-watched it I suddenly realized that it was a great picture. It's a very fine, rich, textured piece of work, and my intention was to get back to the source material. Get back to the tone, sense of mood, and psychology of the original, rather than have one of these slash 'em, gash 'em, buckets of blood epics. I'm so tired of the dead teenager movies. I've always been a believer that what you *don't* see is really scary." Pogue's favorite horror film is Jacques Tourneur's *CAT PEOPLE*.

Pogue's story for *PSYCHO III* picks up not long after the ending of *PSYCHO II*. Fairvale is growing and the Bates motel does a little business. Norman hires an assistant named Duane. Robert Alan Browne is back as Statler of Statler's diner, where Norman used to work. And Hugh Gillin reprises his role as Sheriff Hunt.

One of Norman's motel guests has the look of Marion Crane, the Janet Leigh character in *PSYCHO*. Norman, as disturbed as

In *PSYCHO III* Norman befriends Maureen (Diana Scarwid), a novice who is running from her problems and is hospitalized after visiting the Bates Motel.



REVIEWS

A 25th Anniversary tribute to Alfred Hitchcock's masterpiece, his most profound, painful and personal filmic statement.

By Brian John Thorpe

Last year marked the silver anniversary of the release of *PSYCHO*, Alfred Hitchcock's 1960 masterpiece. The film has alternately shocked and mesmerized everyone from thrill-seeking teens to the most elitist disciples of the auteur theory. Directors as varied as John Carpenter, Claude Chabrol, Brian DePalma, Stanley Kubrick, Robert Benton, and Roman Polanski owe much of their success to its influence. One of the most accomplished cinematic efforts of all time, *PSYCHO*'S camera work alone is referenced constantly by professors and students of film culture. It has even, in recent years, spawned a virtual cottage industry of "camp" items, ranging from greeting cards with its star—Anthony Perkins—on the front, to bath towels reading "Bates Motel." It is the movie that kept scores of women out of the shower for weeks after it made its debut and, though they won't admit it, probably caused more than a few so-called "macho men" to opt for a hot bath instead.

Those who know and love both the movie and its maker may wish to raise with us a glass to the passing of its 25th birthday. As we do, we can recall and savor some of the film's more striking attributes, ponder its rocky road to venerability, and consider too its unique significance in the Hitchcock repertoire, as well as in its genre.

When it was first released, the critical response to *PSYCHO* was almost entirely damning or dismissive. Most reviewers who liked the film praised it as a well-crafted thriller, but nothing more. Others who did not, such as Dwight MacDonald, late of *Esquire* magazine, sounded a clarion call of blind protest over the film's unprecedented violence, prompting one detractor to go so far as to call it, "a blot on an honorable career." Even some of Hitchcock's closest associates were unable or unwilling to acknowledge its ground-breaking excellence. Herbert Coleman, who had been one of Hitch's most treasured and trusted assistants, walked off the set of the picture after



Alfred Hitchcock directs Janet Leigh in *PSYCHO* (1960), in the scene where Marion Crane checks into the Bates Motel and prepares to take a shower.

objecting to what he called, "the sort of movie it was shaping up to be." Even Charles Bennett, who had worked with Hitch off and on since 1928, and had authored the screenplays for *THE 39 STEPS* and several other films of Hitch's, indignantly called him a "sadistic son of a bitch," after attending the premiere of *PSYCHO*.

Outside of the film and critical communities, the fulminations were substantially louder. Predictably, the Catholic Church condemned the film for the similarly smug and vacuous reasons it has condemned so many other daring and superb films, from Luis Bunuel's *L'AGE D'OR* to Billy Wilder's *DOUBLE INDEMNITY*. Joining this litany were the anonymous hordes of outraged parents and teachers, who ranted *ad nauseum* against the "evils" of *PSYCHO*

and, in doing so, only made the curious kids whom they sought to "protect" (yours truly, among them) all the more eager to sneak off to the local movie house and taste Hitch's forbidden fruit.

Still, if one listened closely enough, one could hear, through the din of brainless babble and white hot hysteria, the voices of a noble few, perceptive enough to know a work of genius when they saw one. Andrew Sarris of the *Village Voice*, then, as now, one of the truly astute observers and champions of pioneering cinema, instantly recognized *PSYCHO* as a supreme work of art, and, in what may have been a sly rebuttal to vatican protests, even went so far as to call his reaction to the shower sequence a "religious experience." Still another admirer was a young, fledgling critic who dreamed of

making movies of his own one day—Peter Bogdonovich. As the years passed and the din subsided, it was voices such as theirs that slowly but surely elevated *PSYCHO* from the nadir of scorn to the summit of praise. Today, only the most philistine fools would try to deny the film its rightful place as one of the most ingeniously crafted, disturbingly beautiful films ever made; a stunning *fleur du mal* in the garden of world cinema.

A major reason for all the rebukes that *PSYCHO* first received was that to many who considered themselves well versed in Hitch's work, this film seemed a rude and unheralded departure from what they had all come to expect from him. Why did Hitch choose this time and film in which to express himself with such vehemence? As he can no longer answer that question, and by all accounts would not have, considering his private nature, perhaps the most viable explanation can be found in the words of the man who wrote the screenplay for *PSYCHO*—Joseph Stefano.

As quoted by Donald Spoto in *The Dark Side of Genius: the Life of Alfred Hitchcock*, Stefano states, "In his [Hitch's] previous films, he told things about himself that he thought were true, but in *PSYCHO*, he told more about himself, in a deeper sense than he realized. He had been very concerned about his health, and I think he made the picture at the very time he was grappling with his own mortality."

On the surface *PSYCHO* functions as a combination maze/minefield. If it is not leading us to the wrong conclusions, it is taking us right to a series of carefully planted booby traps, each one set to explode in our faces. From the outset, we are led to believe that Marion (Janet Leigh) is the central character, only to have her abruptly dispatched when Eros and Thanatos merge in the historic shower scene. We are gulled into thinking that the money she has stolen is vital to the story, only to discover that it hardly matters at all. Chiefly, we are completely deceived by the character of Norman Bates

PSYCHO'S 25TH ANNIVERSARY

“Today, only the most philistine fools would try to deny PSYCHO its rightful place as one of the most ingeniously crafted, disturbingly beautiful films ever made, a stunning fleur du mal in the garden of world cinema.”

himself, film's ultimate anti-hero, and by far the most effective dual personality in the Hitchcock gallery.

Although far from suave, wholesome or stalwart, like other Hitchcock anti-heroes, Norman's boyish good looks, graciousness, vulnerability and faltering manner are so strangely disarming, that however troubled or even neurotic he may seem to be, we don't suspect him of being even remotely menacing. As portrayed by Perkins in what is surely the most memorable performance of his career, Norman is pitiful and heart-rending to watch and listen to, as he sits in the motel office and tells the unsuspecting Marion of his woeful devotion to his tyrannical "mother."

So successful is Hitchcock's deception, that when at last we arrive in the fruit cellar, where finally "mother" is revealed to be a wasted cadaver, and where at last Norman is unmasked, or should we say de-wigged, and shown to be the culprit of the piece, the effect is one of devastating surprise, and a wounding sense of betrayal. In what is perhaps the film's most memorable and telling bit of dialogue, Norman says to Marion, as she finishes her meal: "You know what I think? I think we're all in our private traps. We scratch and claw, but only at the air, only at each other, and for all of it, we never budge an inch." The speech occurs minutes before Marion enters her own "private trap"—the fatal shower. Hitchcock's anguished metaphor for the helplessness of man in the face of death.

In PSYCHO Hitchcock expressed something too deep to be called a mere statement, but rather, something more akin to a confession, or perhaps, a final testament, and one that tends too often to become lost beneath the academic analyses of PSYCHO's daring visual candor and breathtaking cinema technique. His testament being, as delivered from a vantage point ripe with awareness of what he apparently thought to be the imminence of his own death (or at least, the trenchant, jolting realization of death's inevitability), that life may ultimately be a prolonged season in hell. Like the long, desolate highway upon which Marion makes her tragic escape, Hitchcock viewed life as an experience where all is cruelly and unnoticeably preordained, where only when it is too late and destiny has dealt its hand can one see the turns one should have taken to avert danger or pain. Until that moment of hindsight, one has no choice but to move through a barren landscape, as barren as the



Anthony Perkins and Janet Leigh in PSYCHO, as Norman talks about his devotion to his tyrannical "mother," setting up the film's surprise ending.

desert itself in which so much of PSYCHO takes place, until at last, like the grinning corpse in the fruit cellar, or the knife-wielding figure in the shower, death triumphs in a frantic moment of terror, loathing, and futile efforts at defense ("We scratch and claw, but only at the air.")

This at heart is what gives PSYCHO its riveting power. The film is quite simply the vision of a tortured artist, who although his work had dealt with death a hundred times over, seemed to be seeing it here for the first time in all its grim regalia and in full close-up (like the lens of Marion's frozen, open eye after she slumps over the side of the tub).

A Stygian view of things, to be sure, but one that is quite understandable, in view of Stefano's observations, one with which the more optimistic soul is apt to disagree, yet one that has also sustained a wealth of time-honored masterworks in every other art form, from the novels of Camus, to the paintings of Munch (Hitch, not surprisingly was an admirer of Munch's work) to the poetry of Rimbaud, to the music of Musorgsky.

In choosing the horror film to

express such a vision, Hitch achieved a triumph of genre, as well as of form and content. Employed in the film, are all the familiar trappings of this kind of cinema, that in lesser hands would be nothing but a tiresome rattling of shop-worn cliches.

The shadowy assassin wielding the weapon, the proverbial "dark and stormy night," the beautiful heroine or young couple, menaced in sinister surroundings, the enigmatic caretaker, the loathsome corpse in the basement, and, of course, the gothic, foreboding, fortress-like house can be found in a host of smaller films made before or since. What distinguishes PSYCHO from the rest, in addition to its greater complexity and execution, is that for once the trappings are used to tell a story that is mercilessly credible. (Indeed, Robert Bloch based his novel on an actual incident that occurred in the mid-west.)

The film demonstrates that real horror is at its most potent when it does not allow a protective wall to be built between the viewer and credibility, that such outrageously implausible premises as Balkan ghouls who transform into bats, electrified monsters composed of

sewn together bodies, diffident strangers who sprout fur and fangs in the full moon, goblins, ghosts, etc., do not pack nearly as nerve-shattering a punch as does that nice young man down the block, whom we wave to in the mornings as we fetch our newspapers, chat with at the local gro-

cery store, perhaps even have to our homes for a drink on Christmas, or a Thanksgiving meal, who a month or two later might well turn out to be a Manson, Gacy, a Speck or a Norman. It is as if all of the accouterments of the horror film had been heretofore misused, or inadequately applied, while waiting for this portly expatriate to finally do them belated justice in what is not merely a great film, but the greatest of its kind.

Will PSYCHO ever be equalled? Probably not. Like any true watershed, it has of course spawned an assembly line of tawdry imitations, or "slashers" as we call them. Films that invariably deal with a troupe of cardboard cut-out coeds who plod their way through abysmal dialogue and perfunctory direction, only to be systematically bumped-off by some crazed cretin in a carnival mask. Even comparatively better efforts such as Polanski's REPULSION, Robert Benton's STILL OF THE NIGHT, Kubrick's THE SHINING, Chabrol's LE BOUCHER or De Palma's DRESSED TO KILL are at best earnestly studious hommages paid to the virtuosity of this film, and to Hitch in general, that in spite of their clever deliveries and stylish packaging break no new ground and fail to match, let alone surpass, the protean status of PSYCHO. The vision simply is not there.

And so a toast. To the gifted many whose talents made for the greatness of PSYCHO: Bernard Herrmann and his eerily beautiful score, the cast (Janet Leigh, Vera Miles, Martin Balsam and, above all, Perkins) and their wonderfully muted, intense performances, Joseph Stefano and his wry, finely wrought script, Robert Clatworthy, Joseph Hurley, and George Milo for their exquisitely detailed art direction and set design, and Saul Bass and his graphics. To all serious admirers of this film, who hope that in the future, it will be seen as more than just a superb shocker, or even the greatest of all horror films, but as a work which in many ways is its maker's most profound, expert, painful and personal statement, and to Hitch, his wizardry, his daring, and his own "private traps," wherein this rare, dark gem of a movie was forged—salut!

ever, says to his mother, "She's come back." Mother replies, "She can't, she's dead." And Norman says, "But you came back." Though Perkins did a convincing "Mother" on SATURDAY NIGHT LIVE, actress Virginia Gregg has done Norman's mother's voice in all three films.

Diana Scarwid, who starred in Michael Laughlin's STRANGE INVADERS, plays Maureen, the Janet Leigh look-alike, who is trying to run away from her problems. "She's too full of fear and pain like Norman to function in the world," said Scarwid of the character. "Through Norman, Maureen finds a special peace within herself. They accept each others' sadness and sensitivity like little children. Through innocence and their vast capacity for love they help each other."

Janet Leigh stopped by to visit the PSYCHO III set during production. "We had a good time," said Perkins. "She came on the back lot and toured the motel and the house. We went into Cabin One, where she stayed in PSYCHO and where Diana Scarwid, whom she also met, stays in this film.

"Janet looked at the set and said, 'That's my chair!,'" recalled Perkins of the visit. "In fact, she had noticed the only piece of furniture in the room that was exactly the same as in PSYCHO, and she recognized it. It was a straight-backed chair, the one piece of furniture which, when they showed me the set, I said, 'Well, I'm not sure about that chair, it looks a little off.' And they said, 'Well, it's the one from PSYCHO. I said, 'Oh, yes...'"

When asked if he had learned anything from Hitchcock as a director, Perkins replied, "Preparation. I'm hopefully, prepared for this. I've got the entire picture

sketched out. I kind of run my thumb straight through it every day, four or five times. That's how I do it."

One of the first sets you notice on the PSYCHO III sound stage is a tower that reminds you of one seen in VERTIGO. There is a good reason for the similarity. The production designer of PSYCHO III is two-time Academy Award winner Henry Bumstead, who performed the same function for Alfred Hitchcock on VERTIGO. Bumstead also worked with Hitchcock on THE MAN WHO KNEW TOO MUCH, TOPAZ, and FAMILY PLOT, and received Oscars for THE STING and TO KILL A MOCKINGBIRD. Back in 1960, Hitchcock asked Bumstead to do the original PSYCHO, but at the time, Bumstead didn't want to move to Universal.

The storyboards for PSYCHO III were done by Gene Johnson, with whom Bumstead has worked since TO KILL A MOCKINGBIRD (1962). The sketches were made after consultations with Perkins. According to Bumstead, although Hitchcock used storyboards for many sequences, and was always thoroughly prepared, he didn't always storyboard the entire script as was done with PSYCHO III.

Vou can find few directors in the history of film, even the most talented and experienced, who have been able to direct themselves well. On PSYCHO III Perkins is using a stand-in to run through the scenes for him as part of the rehearsal process. Perkins said he doesn't miss the objective input of another director, and felt quite sure he could get along without it.

But what about the danger that



PSYCHO III storyboards for the scene where Diana Scarwid as Maureen checks into the Bates Motel and gets cabin #1, where Janet Leigh was knifed in PSYCHO. As a first-time director, Perkins relied on storyboarding.

Perkins might end up walking through a familiar role like Norman to concentrate on the demands of directing? "I could never imagine walking through..." said Perkins, genuinely astonished at the thought. "I've been in this business too long. I've had an Actor's Equity card since 1947, and I never walked through a minute in my life. I just couldn't do it."

Perkins doesn't see any conflict between the demands of acting and directing because he looks on his tasks in PSYCHO III as just one job. "The directing gives me the fuel to perform it and the performance influences the directing," he said.

Perkins also relies on his cast and crew for help. "I take direction from the closest person that's standing around," he said. "Usually after most takes I'll say, 'Well... how was it?' And anybody's welcome to pipe up and give their opinion. And people have said, 'Well, try another one.' Or they've said, 'Well, maybe that was a little bit too anguished,' or they didn't see the prop. The one thing I'm totally missing, the one quality I don't have is paranoia. I don't have any sort of uptight devils that crouch in the back of a person's mind saying, what did they mean by that? I don't know how I missed that, it's such a very common trait in actors."

"The first couple of days first assistant Gary Daigler and producer Hilton Green helped me the most," continued Perkins. "They said, 'Well, we're thinking maybe it could... was perhaps not... maybe quite... could be...'"



105 C.U. REGISTRATION BOOK MAUREEN SIGNS HER NAME



108 DUNNE TURNS THE BOOK AND LOOKS AT HER NAME - MAUREEN GIVES HIM MONEY FOR THE ROOM



109 DUNNE HANDS THE KEY AS HE MAKES CHANGE IN THE CASH DRAWER



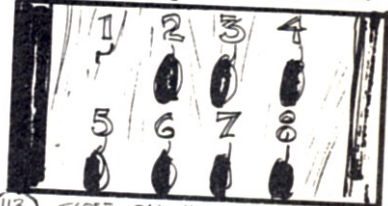
110 HE HANDS MAUREEN THE CHANGE AND A KEY - SHE TURNS AND EXITS.



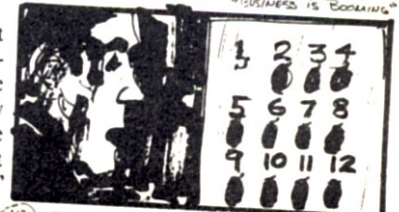
111/112 MAUREEN COMES OUT OF THE OFFICE & PULLS BACK WITH HER AS SHE MOVES TOWARD CAMERA



111/112 SHE STOPS AND LOOKS BACK AS NORMAN COMES AROUND THE CORNER AND UP INTO THE OFFICE - MAUREEN GOES TOWARD DOOR OF #1



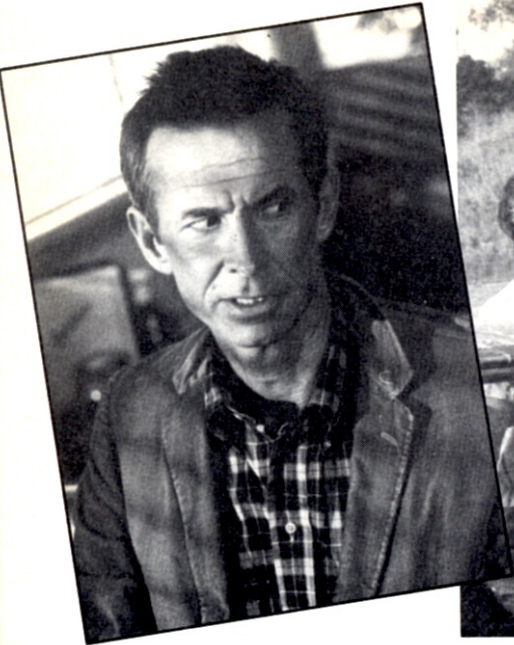
113 CLOSE ON MOTEL KEYBOARD #1 IS OFF ITS HOOK! DUNNE (C.O.S.) "BUSINESS IS BOOMING"



113 TO NORMAN LOOKING AT THE KEYBOARD "YOU GAVE THAT GIRL CABIN ONE"

Sheriff Hunt (Hugh Gillin) pays Norman a visit in PSYCHO III, "one of the film's best moments, something out of pure Hitchcock," per producer Hilton Green.





Anthony Perkins juggled his role as Norman (left) with behind the camera chores, here directing Jeff Fahey as Duane, the roughneck Norman hires in *PSYCHO III*.

and I'd say, 'Look, just shout it out, I don't care.' Or they'd come up and talk to me very quietly. I'd say, 'We don't have time to step over the cables and have a whisper session, just tell me what was wrong.' They've changed a lot of things I've done."

Perkins' director of photography Bruce Surtees, who frequently photographs films for Clint Eastwood, told Perkins the advice Eastwood got about directing. "I kept asking Surtees, what would Eastwood do here," said Perkins. "Surtees finally said, 'Listen, when Clint was doing his first movie he asked an old friend of his with whom he had done a number of pictures for advice. And this fellow, Don Siegel, said to him, 'Well, a lot of people are going to be asking you a lot of questions.' Then Surtees just walked away. That was it. What I didn't realize was how often it would be me asking the questions. What is best here? Should it be lower or higher? Louder or softer? Blacker or redder? So I've been eager to accept the input of everybody on the crew."

Dick Benjamin, a fellow actor-turned-director and a close friend, served as a model for Perkins. Benjamin chose *MY FAVORITE YEAR* for his directing debut, a story about television, a field Benjamin knew from experience. "He felt he had an affinity for that material that no one else could touch," said Perkins. "He was able to say, 'Look—I may not know every angle, I may not know every lens, and I may not know every swift move, but I know this material so well that I can do it better.' And when I read *this* script, I just felt I had an affinity for it that would help me enormously. I think that's what's important."

Perkins jokes about being a novice director, but he is not totally without experience. In addition to acting in numerous films since 1953, Perkins directed himself previously in a stage production of "Steambath," and in 1973 collaborated with Stephen Sondheim on the screenplay for the complex suspense film *THE LAST OF SHEILA*.

Asked how Perkins was doing as a director, writer Charles Pogue said, "The man is *so* well prepared. Both of us have theatre backgrounds, and we were much more concerned with discussing the dramaturgy of the piece, rather than the mechanics of whether or not it would be a hit. It's been a pleasure working with him. Apparently that feeling has spread throughout the crew, because I've not been on the set when somebody hasn't come up to me and told me what a terrific job he's doing. And it cer-

tainly shows in the footage I've seen so far."

Part of Perkins' preparation included checking out the books written about film directing. Laughed Perkins, a little bit embarrassed, "I went into Larry Edmund's bookstore, kind of with my hat pulled down over my eyes. They said, 'Yeah, okay, Tony, they're over there, the books you'll be looking for. I mean, *they knew*.'"

Perkins chose a book called *How to Direct* as his primer. "It's an excellent book," he said. "Lots of it is technical so I read it and reread it, and I couldn't understand any of it. But one thing it did say—just a throw away line—it said, 'the energy level of the director will find its way onto the screen. If the director is laid back, cerebral and methodical, then the movie will also be those things. I thought, well, if this is true, that's the kind of picture I *don't* want. I would rather have it zippier. For

unately, you can't just lie back when you're directing a film *and* acting in it. Directing is fabulous! I don't know what I'm going to do when it's finished—I don't want this to ever end. This is the most fun I ever had in show business."

But now that *PSYCHO III* is in the can, the inevitable question arises, what about *PSYCHO IV*? "Let's put it this way," said producer Hilton Green. "Right at this moment we're not planning *PSYCHO IV*. But, we didn't plan *this* one when we shot *PSYCHO II*. We're not saying no to another one. I can't say there *won't* be another one, because if this one is a huge success, as we're hoping it will be... I mean, there's a *ROCKY IV*."

Charles Pogue's reaction to the idea of *PSYCHO IV* is more definite: "I don't think so. They couldn't get me to write it, and I don't think Perkins would be interested, either. I have nothing more to contribute. I think it's run its course, and I think three is enough of anything. My feeling is that they should end the series on a high note—everybody is pleased with this script."

As for Perkins, he has his hands full with *PSYCHO III* and refuses to even contemplate the notion of *PSYCHO IV*. "I don't think you should ever encourage the idea of a sequel while you're making a picture," he said. "We were pretty sure that *PSYCHO II* would be the end of it. I think you have to come to a full stop at the end of each sequel. You have to shoot the whole wad with each picture. You have to say this is it, there's no more, and you have to squeeze it dry. You can't save anything for the next incarnation. An audience will suspect that and resent it, and rightfully so." □

PSYCHO III producer Hilton Green (left) with writer Tom Holland on the set of *PSYCHO II*. Green served as Hitchcock's assistant director on *PSYCHO*.



PSYCHO II

Director Richard Franklin and writer Tom Holland on resurrecting Norman Bates.

By Edward Gross

Bearing in mind the status *PSYCHO* has attained over the years, it hardly seems surprising that it took over two decades for someone to propose the idea of doing a sequel, and even then with much trepidation.

The proposed *RETURN OF NORMAN*, an independent production which would have continued the saga of the characters from the original, proved fruitless [12:1:4]. Universal Pictures, who held the copyright for the characters and the situations, turned down any notion of a sequel as pointless. Their corporate minds changed, however, when it was announced that Robert Bloch, who had penned the original novel, had written a sequel.

"*Psycho II* was written to convey my feelings of disgust at the way in which Hollywood now treats such subject matter," said Bloch. "Movies have turned to explicit violence, gratuitous gore, and shock-for-shock's sake, often without rhyme or reason. Universal didn't want to do a film at all, until my advance publicity on the book alerted them to the fact that people were interested in a sequel. But they definitely didn't like my novel—which put down the making and makers of 'splatter films.'"

In 1981 Universal chose producer Bernard Schwartz to make



Director Richard Franklin.

PSYCHO II. Without a script, Schwartz contacted Richard Franklin, Australian director of Schwartz's production of the very Hitchcockian *ROAD GAMES*. At the first production meeting, with line producer Hilton Green, the subject of Bloch's sequel came up.

Said Franklin, "I told them that from my understanding of Bloch's novel it was completely wrong in the first place, because Norman would never have to *escape* from an institution nowadays. They would let him out. And they said, 'Wow, what a great idea. Don't read the Bloch novel, go off, get a writer and come up with a story.'"

Franklin interviewed scores of writers before deciding on Tom Holland, eschewing the Hitchcock aficionados for someone with a strong story sense. Franklin had also come up with the germ of an idea for a major plot twist. "The original had a major one," he said. "Mother was actually Norman. That doesn't seem like a twist 20 years later, but at the time it was amazing. It was a twist to end all twists."

Franklin decided to capitalize on what he feels to be a mistake in the original. If Norman in the first *PSYCHO* was all of 22, how could he have a mother with white hair? She could not have been a woman older than in her mid 40's, whereas the image is of someone in their 60's, or even older. Peggy Robertson, who worked for Hitchcock for many years, told Franklin that it had been drawn that way on the storyboards, and even Hitchcock had said, "That looks like the grandmother." However, it had been decided that the wig Norman wears was so effective that they would go with it anyway.

"Somewhere in there was the genesis of the idea," said Franklin of his twist, which was to introduce Norman's real mother. "When I met Holland I already had that much. It was just a matter of working out how many different Mother variations we could play with. I felt it was important to set the action in



Director Richard Franklin toys with audience expectations in *PSYCHO II*—Meg Tilly showers at Norman's place.

the house, and to reincarnate Mother, because without her how can you do the Oedipal story of Norman Bates?"

From there Holland came up with a story, and they pitched it to the Universal executives, who loved it. Anthony Perkins was convinced to reprise his most famous role, and from that point on, the director noted, the project was set.

Franklin decided not to rescreen the Hitchcock classic. "As a matter of fact," he said, "I did go to a screening at the American Film Institute just about a week before we started shooting, at which Donald Spoto, who wrote *The Dark Side of Genius*, was interviewing Janet Leigh and screening *PSYCHO*. I didn't stay for the screening because the reaction of the audience was so 'in.' They were laughing at all kinds of little black comedy jokes, of which there are a lot, but they weren't the things I remembered as a 12 year-old seeing the picture. I wanted to make a sequel to what *PSYCHO* was in 1960, rather than what it had become in 1982."

A major problem facing the pro-
continued on page 53



Norman Bates (Anthony Perkins) makes a sandwich for Meg Tilly in *PSYCHO II* with a knife that looks very familiar.

Invaders From Mars

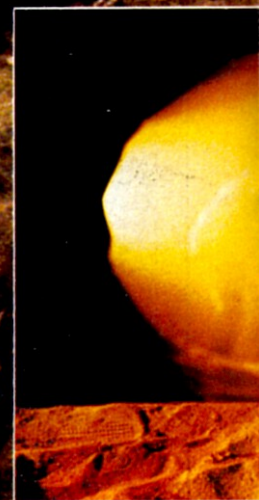
By Bruce Crouchet

The Martians are coming—again! Some 32 years after the original INVADERS FROM MARS sent an entire generation to cower beneath their beds, Cannon Films is feverishly at work breathing life into an '80s version of designer/director William Cameron Menzies' 1953 SF classic. Helmed by director Tobe Hooper (POLTERGEIST, LIFE-FORCE), the \$10 million production, which features Karen Black, Hunter Carson (Ms. Black's real-life son), Louise Fletcher, Laraine Newman, and Timothy Bottoms, is scheduled for a June 1986 release. As an added coup, Jimmy Hunt, the actor who, as a child, played the lead role in INVAD-

ERS FROM MARS over three decades ago, will have a cameo role in the new film.

Though crafted with an eye toward the post-STAR WARS audience and intent on taking full advantage of state-of-the-art special effects, the new INVADERS FROM MARS is a movie in which Tobe Hooper, in his own words, is attempting "to do justice to the spirit of William Cameron Menzies, the director of the original." Menzies, a true ground-breaker in art direction and production design, helped lay a solid foundation for today's cinematic standards. Without deliberately trying to copy Menzies' style, Hooper intends to see that the new INVADERS FROM MARS gives a nod of acknowledgement to

DIRECTOR TOBE HOOPER FILMS THE REMAKE



Menzies' influence.

"This remake," recalled Scot Holton, unit publicist for the new *INVADERS FROM MARS* and a prime catalyst in its genesis, "began with an article written by Robert Skotak and myself, an in-depth retrospective on the making of the original *INVADERS FROM MARS*. That was an independent, low-budget production, and tracking down the principals was a major piece of detective work. Edward L. Alpers, Sr., the film's executive producer, was deceased and when we located his son, Edward Alpers, Jr., listed in the credits as associate producer, he did not at first even recall the movie. He said, 'INVADERS FROM MARS? What's that?' We had to tell *him* what it was."

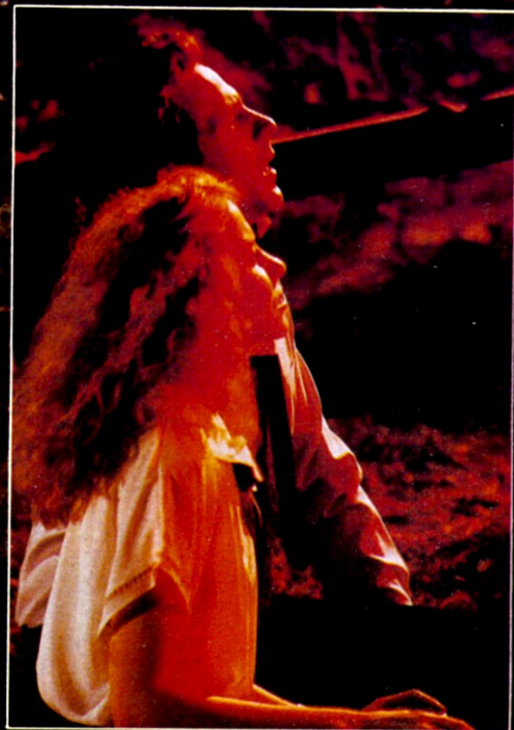
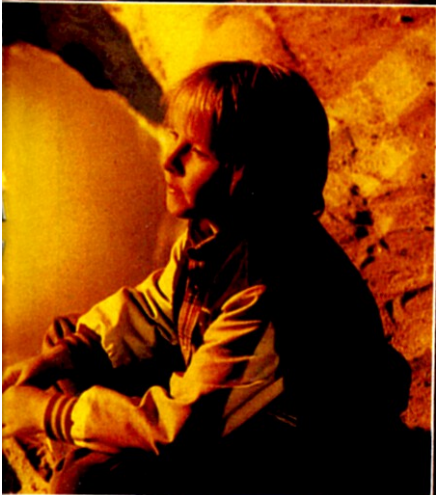
A meeting was arranged with Alpers and, slowly, he began to remember details concerning the film his father made in 1952. It later turned out that Alpers, Jr. owned the property, and any remake rights, which had been left to him in his father's estate. Earlier in the course of their research, Holton and Skotak had spoken to Wade Williams, known for his efforts in salvaging old films. Williams owned the U.S. theatrical distribution rights and ancillary merchandising rights to the film.

Both Williams and Alpers asked to be put in touch with each other and over a period of a couple of months developed a partnership determined to get *INVADERS FROM MARS* remade. Eventually, an agent was hired to

OF A FIFTIES SCIENCE FICTION CLASSIC



The "Hillside" set at Hollywood Center Stages (formerly Zoetrope Studios) recreates the imagery of the original. Below Left: Hunter Carson as the boy who must warn the world that the Martians have landed, beside one of their underground tunnels. Middle: Carson with Jimmy Hunt, the child star of the original. Right: Carson's parents in the film are played by Laraine Newman and Timothy Bottoms.



For a certain generation of science fiction fans, to hear the mere words INVADERS FROM MARS is to resurrect memories of nocturnal sweats and palpable childhood nightmares that throb with Boschian images: an innocuous sandpit that plays host to a veiled horror; subterranean pursuits through shadowy, serpentine tunnels; a superweapon that can burn a path through solid rock; neural implants, developed by an extraterrestrial technology, that enslave human victims; tentacled alien masters whose bloated intellects control absolutely their hulking, mutant thralls.

The original film told the story of young David MacLean, the precocious son of a rocket scientist, who awakens early one pre-dawn morning to a strange sound and an eerie light outside his bedroom window. Gazing out at the still-dark sky, David sees *something* descend into the sandhills behind his house. Naturally, David's parents are convinced his vision is nothing more than a dream but his father, nevertheless, strolls out to the sandpit to investigate. When he returns home some time later, the normally indulgent George MacLean has experienced a striking personality change having become oddly distant, even hostile towards his family. David glimpses a tiny, x-shaped scar on the back of his Dad's neck and, as time goes by, he

Martian thralls carry David and his child psychologist ally on board the spaceship to operate on their minds.



INVADERS FROM MARS

Designer/director William Cameron Menzies' 1953 feature has a chillingly nightmarish quality.



David (Jimmy Hunt) tries to destroy the Martian Supreme Intelligence.

notices that anyone who has been in the vicinity of those now haunted hills bears the same inexplicable stigmata.

As parents, neighbors, and even the police begin to display grossly altered personalities, David's life becomes a study in childhood paranoia. Only Dr. Pat Blake, a sympathetic psychologist, and Dr. Stuart Kelston, an astronomer at a local observatory, seem to believe David's story. When they finally uncover the true nature of the horror residing in the hills, it falls to the three of them to try to convince an incredulous world that the Earth really is in deadly danger.

The storyline of the remake will follow closely its predecessor's with only minor deviations. The most significant alteration is the removal of the Stuart Kelston character, the astronomer in the original played by Arthur Franz. This time around the film's adolescent hero (Hunter Carson) and his lone adult

ness: it's a textbook of economical filmmaking. There's one scene where Menzies has to convey the Pentagon and there's a phone call to the General there—and *there's no set!* It's just a wall with a low angle shot looking up. On the wall is a shadow of a lamp. It's just extraordinary what Menzies could do."

One image that remains seared in the minds of those who saw the original movie as children is that of the Martian "Supreme Intelligence" and its mutant slaves. Sealed within an indestructible transparent globe, an image of "mankind developed to its ultimate intelligence," the Martian commanded its lower caste servants through telepathy alone, not even condescending to speak to its omnipresent menials. In the older film, the Supreme Intelligence was done live-action with midget actress Luce Potter used for close shots, but the new version will showcase a thirty-plus years' advance in technology by using all special effects to animate the head Martian.

What set the original INVADERS FROM MARS head and shoulders above the glut of other 'B' grade films that inundated the '50s is a chilling, nightmarish quality that is largely the result of director William Cameron Menzies' set design and masterful camera work. Utilizing severe, almost bare sets and shooting generous portions of the film using exaggerated camera angles, Menzies managed to worm his way into that portion of the youthful psyche where every adult is either an angel or an ogre and the world itself, cold and malevolent, becomes an unending stream of unpleasant surprises. With that kind of inspiration, the remake has the promise to chill a whole new generation.

B.C.

ally, Karen Black, as a sympathetic child psychologist, will go solo—'80s style—minus the obligatory male love interest that was such a staple in '50s science fiction.

"We're definitely trying to maintain the spirit and the feeling of the Menzies film," insisted William Stout, production designer of the remake. "One of the things I really admired most about the old film was its strange-

Psychologist Helena Carter gets drilled with a Martian mind-control device.



do the rounds of the various studios. Joe Alves (JAWS 3-D) was signed to design and direct the film. Like Menzies, Alves was a production designer turned director, having designed films like JAWS and CLOSE ENCOUNTERS OF THE THIRD KIND.

Everybody was interested," explained Holton, "but nobody wanted to give them the money to finance it and produce it themselves. Almost from the first time it was offered—and it was at 20th Century Fox, the distributor of the original—there were offers of buy-outs, so we always knew it was a hot property, but people were generally unwilling to trust, for example, Eddie Alperson, Jr. as executive producer. He hadn't been on a film set in 32 years and Wade Williams was known more as a curator, an entrepreneur of these films, but not as a producer. I was an associate of that group and we all had a dream of getting independent financing and introducing it ourselves, but such was not the case because Cannon made such a good offer that it was just sold outright to them."

Cannon's commitment to quality on the project is evident from its choice of production and preproduction crew. Among the notables now laboring on INVADERS FROM MARS are special effects maestro John Dykstra (STAR WARS, LIFEFORCE) who is overseeing the special optical effects; production designer Les Dilley (STAR WARS, RAIDERS OF THE LOST ARK) and art director Craig Stearns (THE FOG, HALLOWEEN), both charged with the enormous task of turning two-dimensional design concepts into three-dimensional reality; and William Stout, the concept designer for INVADERS FROM MARS from whose imagination and talent comes the basis for the new film's Martians.

Stout, well-known for his work on the original CONAN, CONAN THE DESTROYER, and the recent RETURN OF THE LIVING DEAD, is a tall, affable man who is enthusiastic about INVADERS FROM MARS both old and new. Stout is particularly proud of the film's mutant slaves or "drones," which were rather unconvincing zip-up suits in the original (with the zippers glaringly visible).

"The mutants I'm really excited about," he said. "It's a design different from anything I've ever seen in films. Fans who have a lot of technical knowledge are going to wonder, when they see these creatures, how they were made, how they work, and they're going to have a tough time figuring it out. But when they do figure it out or when they find out, it will seem

astonishingly simple to everyone and they'll probably wonder why it's never been done before."

During preproduction, Stout meticulously built-up a background Martian civilization from which to draw his visions of their cultural artifacts and technology. One example is the neural implant that is such a crucial plot point in the older movie. In 1953 the Martian mind-control device bore a strong resemblance to transistorized hypodermic needles, something that Stout has altered in his push for originality. The implants are now copper, equipped with a series of pulsing, glowing lights and bearing some very tiny print in the form of Martian hieroglyphics. The hieroglyphics themselves are manifestations of Tobe Hooper's suggestion that the aliens have visited Earth before, a la CHARIOTS OF THE GODS.

"When I designed the whole Martian hieroglyphic alphabet," said Stout, "I did something which I did on CONAN. While I was working on that film our job was not so much to make a historical film but to sort of unhistoricize or de-design things. What we did, for instance, was take Viking designs and think, 'Okay, we know that the Viking designs are like this and that 200 years later they were like this. What would happen if we took the oldest designs and designed them back 200 years?' And so I followed the same logic on the Martian hieroglyphics and I took Egyptian and Mayan culture and tried to design them back to a common symbolic language so that you could look at the writing and subconsciously see how it later evolved into what became Egyptian and Mayan hieroglyphics."

In the interests of authenticity, Stout felt compelled to make all his artifacts consistent as if they had been designed by the same culture. "I didn't want to have any-



Tobe Hooper directs Jimmy Hunt, child star of the original film, in a cameo role.

thing that just jumped out at you as Egyptian or Mayan. I wanted it all to look like it was designed by the same culture. And so at the same time I was designing hieroglyphics, I was designing the throne where the Supreme Intelligence sits, the spacecraft's main chamber, the machine that inserts the implants, and all the while trying to keep things consistent in the context of the whole Martian culture. I think it's important in designing films to have a whole sense of history, whether it's in the script or not, for each of the characters in the film. And the more that you can make it real for yourself, the easier it is to convey reality to the audience."

INVADERS FROM MARS is being shot in a variety of locations in Southern California. The boy's house, located in Malibu Canyon State Park was originally built in the 1940s for use in the Cary Grant film, MR. BLANDINGS BUILDS HIS DREAM HOUSE. The structure has a dreamy, arrested-in-time aura to it that is very much in

keeping with director Hooper's wish to permeate his own film with a sense of timelessness.

Most of the set interiors involving the home, as well as the infamous "hillside" where the boy first sees the descent of the Martian ship, are being filmed at Hollywood Center Stages, formerly the old Zoetrope Studios once owned and operated by Francis Ford Coppola. The design for the Martian spacecraft, however, was so immense that difficulties were encountered trying to find a Hollywood sound stage big enough to accommodate the structure. Eventually, the production moved to a location on Terminal Island where an edifice was found large enough to hold the extraterrestrial visions of William Stout in their concrete forms.

If enthusiasm and inspiration are qualities that can imbue a film with an added attraction above and beyond the norm, then INVADERS FROM MARS will have movie-goers lined up for blocks in the summer of 1986. Scot Holton, a staunch fan of the older film, embodies some of that enthusiasm when he explains, "For me it goes beyond love. It's a matter of passionate obsession. It's kind of completing a circle—for me at least—having seen the film for the first time when I was 13 and having written the production retrospect on it in 1978, and then ending-up being publicist for the new film in 1985."

For those who admire, even cherish the original movie and the echoes of childhood terror it evokes, there is a perverse satisfaction in the fact that, if the new INVADERS FROM MARS is successful, yet another generation may grow up unable to contemplate any expanse of sand without experiencing an involuntary shudder of fear. □

Hooper and Hunter Carson, who co-stars in the film with his mother, Karen Black.





An F-16 attacks on San Francisco's Mason Street in a 1983 storyboard for director Stephen Miner's unfiled 3-D project, *GODZILLA: KING OF THE MONSTERS*.

The American Godzilla

By Les Paul Robley

Despite 3,000 alleged computer-controlled parts to make him seem more ferocious and life-like, *GODZILLA 1985* still looks like a guy in a rubber suit. But alas, things weren't supposed to turn out this way. Director Stephen Miner (whose most recent film is *HOUSE*, see page 10) and screenwriter Fred Dekker (who is currently directing *CREEPS* for TriStar) toyed with a *Godzilla* film of their own around the time Miner was finishing *FRIDAY THE 13TH, PART 3*. Their title was nothing new—*GODZILLA: KING*

OF THE MONSTERS—but the approach was different. For one thing, Miner planned to eschew *Godzilla's* man-in-a-suit image and use realistic stop-motion animation effects.

"We started out with the premise that there were no other *Godzilla* films," said Miner. "Our plan was to make *Godzilla* really scary and ferocious. We also tried to make the story more intimate by centering the action around a group of characters fighting for their lives (like the *Romero* films). The story was told from the point of view of a 10 year-old boy with his scientist father."

The action of Miner's film was to be set in San Francisco. Borrowing an idea from *GORGO* (1960), a British imitator of *Godzilla*, the screenplay had *Godzilla* searching for one of its young. "We tried to personalize the story by giving *Godzilla* a purpose," said Miner. "But we weren't going to make him a 'good' monster. He was going to come out of San Francisco Bay at night and kill people."

In the end, the project proved frustrating and disheartening for all the principals involved. Toho was brought in from the beginning since they owned the *Godzilla* character, but they weren't able to

finance the picture. The film's elaborate special effects required a budget as immense as the title character.

Rick Baker was approached to make a *Godzilla* head with a complete range of cable-controlled expressions. David Allen was sought for the complex stop-motion effects. Industrial Light and Magic and Dream Quest were contacted for effects bids. Miner hired production designer Bill Stout to create a full-color teaser poster to tantalize potential investors.

"It's a common practice in the industry to supply a nice piece of

... and the latest one from

By Greg Feret

It took almost a decade for the Japanese to resurrect *Godzilla* in *GODZILLA 1985*, released in September by New World Pictures. The Japanese monster lost credibility at the boxoffice after appearing in a string of atrocious kiddie films. At the time Dino DeLaurentiis remade *KING KONG* (1977) a remake of *GODZILLA* was being considered by Japan's Toho Films, but was cancelled when DeLaurentiis' travesty went belly-up. Depressed economic conditions in the Japanese film industry since the '60s also contributed to the dry spell in *Godzilla's* film career.

GODZILLA 1985 is passed off as a direct sequel to the original 1954 film, with absolutely no mention made of the 14 'vs' sequels in-between [see sidebar, page 55]. Unfortunately, the *Godzilla* that dwarfed the buildings of Tokyo in 1954 is upstaged by man-made structures 30 years later. This despite the fact that the scale of the beast has been enlarged, making for some disconcerting perspectives.

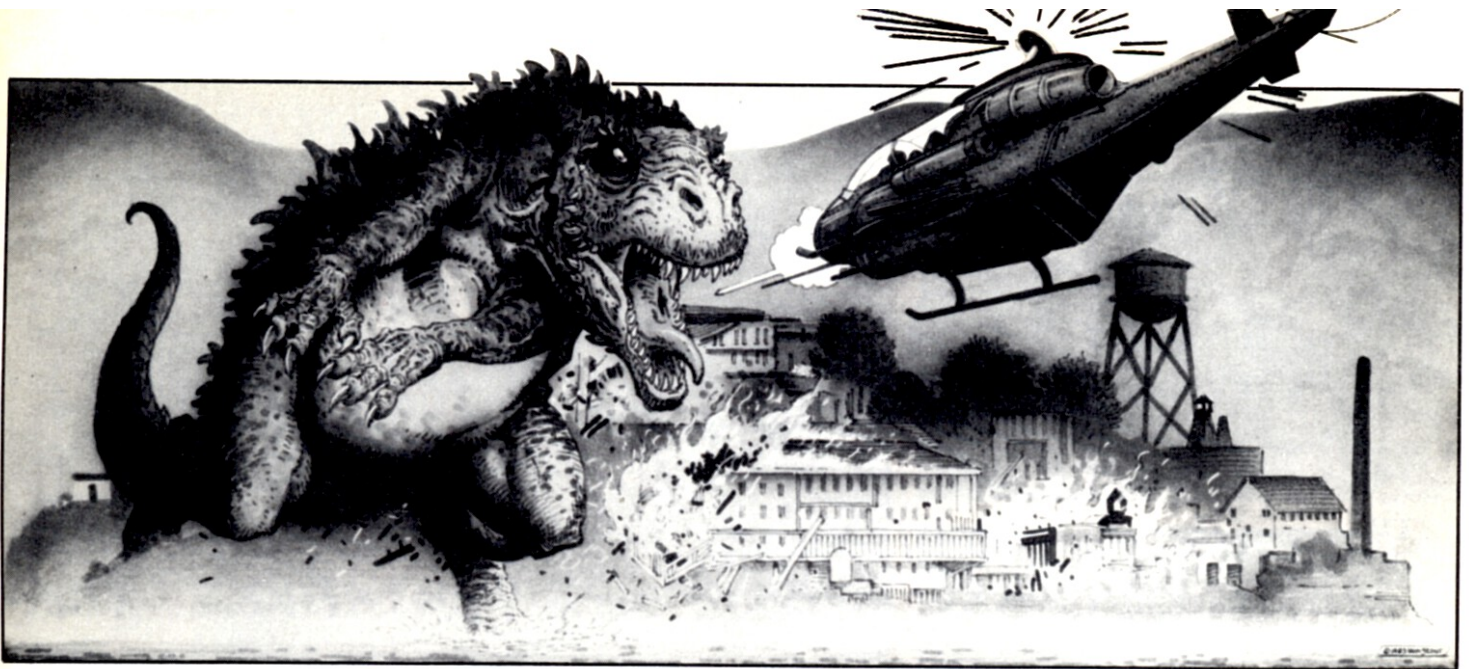
Godzilla is portrayed as usual by the Japanese man-in-a-suit K. Satsuma, who also worked inside the Hedora suit in *GODZILLA VS. THE SMOG MONSTER*. This time Satsuma is supplemented by close-ups of a

remote-controlled mechanism. The technicians at Toho fashion an impressive expanse of Tokyo in miniature detail. An air force strike on *Godzilla* in Tokyo bay is easily the best special-effects sequence in the film, and certainly a tip-of-the-hat to the intricate plane work done by *Godzilla's* creator, the late Eiji Tsuburaya.

The design of *Godzilla*, which over the years has varied considerably (the dog-faced look used in his last few films thankfully being abandoned here), is most like that of the first film with distinct shoulders, smaller arms, a toothy mouth, numerous backplates, and a generally massive girth



Japan's B-movie man-in-a-suit *GODZILLA 1985*.



William Stout's stop motion designs for the film, like this battle with a helicopter on Alcatraz Island, eschewed the phoney man-in-a-suit look of the Japanese films.

—the one that got away.

artwork with a script to whet people's appetites," said Stout. "It also shows them how you propose to sell the film." Miner liked Stout's work and assigned him to storyboard the film, eventually making him head designer.

An interesting aspect of the project was that this GODZILLA was originally to be filmed in 3-D. "To my knowledge stop-motion has never been done in 3-D," said Stout. "The very illusion of stop-motion works on the principle of sandwiching 2-D images together. There would be problems aligning front or rear screen projectors with 3-D background plates. It

was going to be extremely difficult, but certainly not impossible." At first, David Allen was reluctant to take on the project due to doubts about whether 3-D composite stop-motion effects were possible.

Stout storyboarded nearly 80% of the film's effects sequences, using artists like Doug Wilder, the creator of JOHNNY QUEST. But sadly, none of the film's incredible design work came to fruition. "The project was perceived by studio executives as being too expensive and too risky for a B-movie character like Godzilla," said Stout. "Also, no one wanted to

take a chance with a young director like Miner.

"But if anything is a sure thing, it was this project," continued Stout. "It would really have surprised viewers expecting just another sequel from Tokyo. They'd have been blown away by our Spielberg-ish rendition of Godzilla."

It's possible that Toho may have got the idea for their latest film from Miner. "They had wanted to do a Godzilla film anyway," he said. "Ours dragged on so long that they went ahead and did their own."

Is the idea buried forever, especially considering the poor box-of-

fice response to the latest Toho film? "We may do it someday without Godzilla," said Miner. "We can always make it some other monster. But the title was definitely part of the draw. I've always been a big Godzilla fan. As a kid I used to watch it once a night, seven nights a week on channel 9's 'Million Dollar Movie.' I was always disappointed with the sequels. They were just horrible."

"The timing is still right for this project," added Stout. "Maybe some smart studio executive will see the potential yet." □

Japan that didn't...

(the suit does not look as good in certain profile shots). More articulation has been built into the head for facial expressions. For shots of the monster rising or sinking below the surface of the water a spring-loaded pop-up dummy is employed which looks like something you'd get 3 shots for a quarter at a carnival (apparently the weight of the suit was too great for the actor inside to work in the water).

The monster's footsteps are heard this time, a sound effect omitted in most previous films. His roar is throaty and more drawn out, more like the first film and unlike the squawks heard in the more recent sequels. The

music by Reijiro Koroku is the antithesis of the march and dirge-like themes of previous Godzilla composer Akira Ifukube, whose strains have become almost inseparable from the image of many Toho monsters.

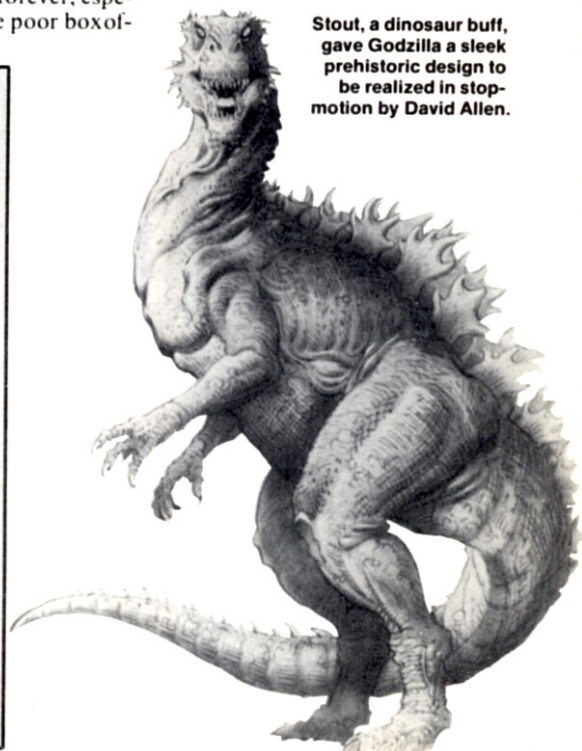
For a film that tries hard to emulate its 1954 prototype, GODZILLA 1985 comes up short in one extremely important area—its human characters. Only biophysicist Hayashida (played by gracefully aging series veteran Yosuke Natsuki) has any dialogue of substance. He has spent his life studying Godzilla, stemming from the death of his parents in the monsters' first rampage and

continued on page 54

GODZILLA 1985

A New World Pictures release. 8/85, 91 mins. In color. Directors, Kohji Hashimoto and R. J. Kizer. Producers, Tomoyuki Tanaka, and Anthony Randel. Director of photography, Kazutami. Director of special effects photography, Teruyoshi Nakano. Production designer, Akira Sakuragi. Screenplay by Shuichi Nagahara and Lisa Tomei, from an original story by Tomoyuki Tanaka. Music by Reijiro Koroku; performed by The Tokyo Symphony Orchestra. Associate producers, Fumio Tanaka and Andrea Stern. Production manager, Takehide Morichi. Editors, Yoshitami Kuroiwa and Michael Spence. Miniature explosions, Tadaaki Watanabe. Matte photography, Takeaki Tsukada and Yoshio Ishii. Optical photography, Takeshi Miyaniishi and Yoshikazu Manoda.

Steve Martin	.....	Raymond Burr
Prime Minister	.....	Keiju Kobayashi
Goro Maki	.....	Ken Tanaka
Naoko Okumura	.....	Yasuko Sawaguchi
Hiroshi Okumura	.....	Shin Takuma
Kanzaki	.....	Eitaro Ozawa
Takegami	.....	Takehiko Naito
Isomura	.....	Nobuo Kaneko
Kasaoka	.....	Takeshi Katoh
Kanzaki	.....	Mizuho Suzuki



Stout, a dinosaur buff, gave Godzilla a sleek prehistoric design to be realized in stop-motion by David Allen.

TIM BURTON'S BIG ADVENTURE

The quirky director of fantasy film shorts for Walt Disney makes his feature debut with PEE-WEE'S BIG ADVENTURE.

By Marc Shapiro

The success of the surreal fantasy film PEE-WEE'S BIG ADVENTURE hasn't changed the at-large impression of the movie's director Tim Burton. "People are still looking at me like I'm sort of weird," laughed the 27 year-old Burton as he settled behind his desk in an office on the Warner Bros. lot in Los Angeles.

Burton, an animated, enthusiastic, non-stop talker, is currently fueling the notion that he is indeed strange by actively pursuing a development deal for something he describes as "a cross between TO KILL A MOCKINGBIRD and a Japanese monster movie." He is also being considered, after the success of PEE-WEE'S BIG ADVENTURE, as the director for the on-again-off-again big budget BATMAN movie, currently stalled at Warner Bros. (14:3:14).

Burton claims to have been a fan of Pee-Wee Herman's for a long time prior to being picked to direct the comic's debut film. "I've always felt comfortable with a lot of his sensibilities and attitudes," said Burton. "Considering how quickly everything was done and how frantic things got at times, it was a real plus that we were on the same wavelength."

A compatible wavelength that resulted in PEE-WEE'S BIG ADVENTURE, a bizarre tale about a boy looking for his stolen bicycle, striking a responsive chord with audiences and ultimately showing a healthy profit on a modest budget of \$6.8 million. Burton, whose previous credits include the seven minute stop-motion short VINCENT (13:4:10) and the 30 minute ode to the early Frankenstein films, FRANKENWEENIE (15:2:4), said that the film was a growing experience for him.



Tim Burton on the set of PEE-WEE'S BIG ADVENTURE, his feature debut.

"It took me out of a limited film background and forced me to do things differently," said Burton. "I'm not used to being at the head of a big budget and having a lot of locations to play around with. I'm also big on planning things out in advance. There was a lot of spontaneity involved in making PEE-WEE'S BIG ADVENTURE and I was flying by the seat of my pants a lot of the time. I learned a lot."

One of the things Burton learned was the challenge of making a

movie with a character who, through club, concert and cable television appearances, was already an established figure in the public eye. Burton admits that there wasn't a whole lot he could add to the Pee-Wee character.

"There was a mutual belief by Pee-Wee and myself in the character so what he did was never questioned. For whatever reason, Pee-Wee is totally believable. The point of the film was to thrust people into his world. We told the

audience 'This is Pee-Wee, believe him or not.' We tried to make people understand the character by making him as colorful as possible and setting him up in an atmosphere where he was very comfortable."

The cinematic world of Pee-Wee is populated by such out of kilter flesh and blood types as bikers, waitresses and escaped convicts. There are also such primitive looking special effects as the facial transformation of the ghostly truck driver Large Marge and a dream sequence in which a stop-motion Tyrannosaurus Rex munches Pee-Wee's beloved bike. Burton also makes an affectionate nod at the nuttiness of Japanese science fiction films when Pee-Wee is chased onto a movie lot and upsets the filming on a miniature set complete with lookalikes for Godzilla and Ghidrah, the Three Headed Monster.

Burton has an animation background, having worked at Disney on films like THE FOX AND THE HOUND and THE BLACK CAULDRON. Burton has a special affinity for the creaky (by modern standards) stop-motion special effects that the film's modest budget necessitated.

"I guess I tend to respond to a certain level of craftsmanship and an art form that isn't necessarily in vogue right now," mused Burton. "I think it's possible to be crude and funky and still be successful. Things can be kooky and two dimensional and still work. The transformation of Large Marge and the dinosaur eating the bicycle obviously weren't top of the line in terms of effects. But they were fun to watch and at least they weren't stupid."

Burton has a good laugh at the notion that, after two shorts and a major motion picture, he may be developing a trademark directing style. He does agree, however, that



Paul Rubeens as Pee-Wee reacts in horror in this dream sequence of a stop-motion dinosaur eating his beloved bicycle, a stylized bit reminiscent of Burton's shorts.



a central theme of pitting child-like attitudes against the harsh realities of life has been present in all his work.

"And that's only because that's the way I feel right now," he said. "I'd like to think that, as I do more things, I'll grow and my arena of ideas will expand. But right now the child-like feelings are very strong in me."

"What I've shown so far are real kid's feelings; kids that aren't necessarily beaten and locked in a closet by their parents but kids who have that intense 'looking up' perspective on life. What I've put in my films is just the way I think

kid's feel. But the bottom line is that I like to take outlandish ideas as far as possible and not only make them work but make them believable. If I have a style at this point, that's it."

Burton was born within spitting distance of the Disney Studios in Burbank and went to nearby Cal Arts Institute before going to work at the studio's animation department. Between 1981 and 1984 Burton, with the studio's blessing, created a "martial arts" cartoon version of Hansel and Gretel (which aired once on the Disney Channel), and the aforementioned VINCENT and

FRANKENWEENIE.

The latter two films, owing to a changing political climate at Disney, were never released, although both have been seen at isolated screenings. VINCENT won a Hugo Award at the Chicago International Film Festival. "Those two films being unreleased has been really frustrating for me," said Burton. "I would think the people at Disney would at least find a slot for FRANKENWEENIE with one of their feature length films."

FRANKENWEENIE was, at one point, scheduled to be paired with a re-release of PINNOCHIO but negative feedback at a test screening caused studio heads to change their minds. "They claimed the film was too violent," said an exasperated Burton. "The only violence in the film is when the titular dog gets run over by a car, and that's done off camera. I don't understand it, but I guess I'll just have to accept it."

Burton, who made Super 8mm "mad scientist" movies as a youngster, is fond of the fantasy genre but insists that he doesn't want to be tied down to it. "I'll do whatever interests me," he said. Nor is he worried that the 'in crowd' nature of PEE-WEE'S BIG ADVENTURE will type him as a cult movie director.

"There's no way that could happen. PEE-WEE'S BIG ADVENTURE has already reached

too large an audience to be considered a cult film. But, even if it hadn't, I wouldn't worry about the cult director tag. If I'm left alone to do what I want, the result will always be very commercial because that's the way I think."

"Right now I may seem like this frantic young kid but don't let that fool you. I've got a firm grip on the reality of the filmmaking business. I know that if my pictures don't do well, I'm going to have a hard time getting to do others." □

Pee-Wee hitchhikes and is picked up by ghostly truck driver Large Marge.



As a fan of Japanese monster films, Burton staged Pee-Wee's climactic chase on a movie studio set, complete with look-alikes for Godzilla and Ghidrah.



REVIEWS

Not the hoped for fantasy epic, but still the best in animation

THE BLACK CAULDRON

A Buena Vista release. 7/85, 80 mins. In color; animated. Directors, Ted Berman and Richard Rich. Producer, Joe Hale. Special photographic effects by Philip Meador, Ron Osenbaugh, and Bill Kilduff. Music by Elmer Bernstein. Story by David Jonas, Vance Gerry, Ted Berman, Richard Rich, Al Wilson, Roy Morita, Peter Young, Art Stevens, and Joe Hale. Based on "The Chronicles Of Prydain" series by Lloyd Alexander. Prologue narrated by John Huston.

Grant Bardsley Voice of Taran
Susan Sheridan Voice of Eilonwy
Freddie Jones Voice of Dallben
Nigel Hawthorne Voice of Fflewddur
Arthur Malet Voice of King Eiddilleg
John Byner Voices of Gurgi & Doli
John Hurt Voice of Horned King
Eda Rice Merin Voice of Orddu
Adele Malis-Morey Voice of Orwen
Billie Hayes Voice of Orghoch

by Dan Scapperotti

THE BLACK CAULDRON is Walt Disney's 25th animated feature (by the studio's count, which includes THE MANY ADVENTURES OF WINNIE THE POOH, stretching the point a bit). But the film manages to live up to all its advance hoopla. It's a fun-filled sword and sorcery fantasy that is also the best animated film in twenty years.

THE BLACK CAULDRON is based on *The Book of Three*, the first in a series of five books that make up Christopher Alexander's "Prydain Chronicles." The title, however, is derived from the second novel in the series. The film is the most ambitious in the studio's history and the first to be shot in 70mm since SLEEPING BEAUTY (1959).

The studio's darkest animated feature, THE BLACK CAULDRON is an attempt by Disney to gain a wider audience. The film demonstrates what Ralph Bakshi's

Hen-Wen, the oracular pig, fortells the future for Taran and Dallben in a swirling bowl of water, brought to life with the magic of Disney's full animation.



The horrific face of a cauldron-born warrior, a change of pace for Walt Disney.

THE LORD OF THE RINGS could have been if properly produced. Horror elements abound, including witches, a skeletal presence, the walking dead and the Gwythaints, a pair of flying dragons.

The animator's introduction of the macabre Horned King is nicely drawn-out. Consternation among his minions heralds his approach. He first appears as a dark shadow, his evil seeming to absorb all light, then as a black robed figure, his head covered by a dark cowl. Once the Horned King turns toward the camera his face is revealed to be a horrible death's-head.

Interestingly, the most Disney-like character in the film is pulled right from the novel. Gurgi, the furry creature who befriends Taran,

is as cute and fun a character as one could wish for a Disney film. John Byner does a splendid job as the voice of Gurgi, bringing just the right amount of frolic and fearful enthusiasm to the role.

The studio added only one original character to their cast, Creeper, the Horned King's pathetic scapegoat, who is the antithesis of Gurgi. Creeper takes the place of a variety of characters who appear in the books but were dropped from the movie.

The screenplay is credited to no less than nine writers, including producer Joe Hale. Purists may complain that compressing the novel into 80 minutes pulls the soul from the book. The adaptation has taken a good many liberties with the author's material. The number of characters has been drastically reduced and the sweeping vistas and battles that punctuate the books have been eliminated. On screen most of the action is confined to the Horned King's castle. Detailed backgrounds and layouts by Disney artists make dreary stone walls seem a solid and fitting abode for the monster that lives there. Instead of the clash of mighty armies described in the books, the Horned King is defeated by the machinations of Taran and his friends. Alexander's epic is reduced to an ode.

The fair folk dwarves of the books are depicted in the film as Tinkerbelle-like fairies. When Taran and company plunge into their domain they take on the muted hues of an underground world while the Fair Folk are brilliantly illuminated by

some inner light, a clever, stylistic device that works well in animation. Doli, a cantankerous dwarf warrior with the power of invisibility in the books becomes a glowing fairy who leads the adventurers to the cauldron.

In a major plot change, Gurgi is made the story's hero, willingly sacrificing himself by leaping into the cauldron and to certain death in order to destroy the Horned King's army of undead as they flow over the land. Gurgi's valor was added because the film dropped Prince Eiddilleg, a complex character in the books, who sacrificed himself to atone for betraying his comrades.

The Disney animation in the film far surpasses the state-of-the-art set by today's standards. Reflective light illuminates the Horned King's dark castle as lightning crashes about. When Eilonwy arrives in Taran's cell with her glowing orb the shadows dance on the walls as the characters move around. The forest scenes come alive with subtle movements rather than the static backgrounds seen in most current animation.

Still, the studio's recent video release of PINOCCHIO attests to the passing of an art form which no longer is commercially viable. The round fullness of figures and the three dimensional quality of classic animation like PINOCCHIO has fallen by the wayside in the midst of all the modern technology. As evidenced by THE BLACK CAULDRON, animation is one aspect of motion pictures which technology hasn't improved.

As befits Disney, the movie has some nice comic touches to offset the horror elements. Minstrel Fflewddur Flam is usually the target for the laughs. When Taran, Eilonwy and Fflewddur find their way to the cottage of the three witches who have the cauldron (and several hundred more), a plump, red haired hag takes a liking to the minstrel. Fflewddur is turned into a frog and lands in the ample cleavage of the witch. You never see that in SNOW WHITE.

The demise of the Horned King is horrifyingly apt. Following the destruction of the cauldron, the deathless army begins to crumble. The Horned King goes berserk, grabbing the fallen corpses and demanding them to "Get up. Come alive. Kill." The Satanic power that brought them to life now pulls the Horned King screaming towards its hellish domain. □



Sound design for THE BLACK CAULDRON

By Lareena Smith

How many professions find a person following an Arab on a camel from the Mount of Olives through the backstreets of Jerusalem in a rented white Mercedes, or stuffing cooked macaroni through rubber surgical gloves? Only one—sound design, as McDonough, sound designer on *THE BLACK CAULDRON*, will testify. Mike McDonough sees nothing unusual in climbing up on his roof, or capturing flies in a garbage bag that is fastened over a microphone stand, or dashing into a garage full of bats—anything for a good sound. "To me, there's nothing zany about it," he said.

Clearly, a creative mind takes precedent over an expensive studio in the sound effects business. In fact, many of the sound effects McDonough created for *THE BLACK CAULDRON* were done in a rented basement apartment in Provo, Utah. McDonough was asked in September, 1984, to do a few sound effects for the film. Disney studios flew him in from Utah for conferences and eventually appointed him sound designer for the film.

"Sound came to the movies in 1927 and for about fifty years, there was little improvement," said McDonough. One person who did a lot to innovate sound was *STAR WARS* sound designer Ben Burtt. McDonough began corresponding with Burtt after *THE EMPIRE STRIKES BACK* was released and the two have been exchanging information and sounds ever since. Burtt used some of McDonough's bat sounds in *INDIANA JONES AND THE TEMPLE OF DOOM*. In 1984, McDonough pro-

Soundman Mike McDonough at Disney, with the tools of his trade.



Gwraiths, the thunderous swooshing of their wings was made with an umbrella.

duced and directed *Bradbury Thirteen*, a series of thirty-minute radio dramas based on Ray Bradbury short stories that aired on 250 stations.

For *THE BLACK CAULDRON*, McDonough was called upon to do 177 finished sound effects. Originally, Disney wanted Burtt to do the sound design and John Williams the music, but both were busy. Burtt recommended McDonough, and Leonard Bernstein ended up doing the music.

One of the most challenging and dramatic sounds in *THE BLACK CAULDRON* was that of the magic sword coming to life. After trial and error, McDonough took the sound of an arc welder and a bullet ricochet played backward and combined it with various hums made by running a cello bow over metal discs.

When the Horned King explodes at the end of the film, McDonough filled a hollowed-out pumpkin full of water and dropped it off a ladder. Then he combined that sound with bursting water balloons, a gun shot and a bubble.

During the escape from the castle, as the Horned King's henchmen are shooting arrows at Taran, several arrows hit some waterbarrels. One night, after hours in the studio, McDonough brought in several bales of hay, a target, and a bow with some arrows. To get as sharp a sound as possible, he set up a microphone right in front of the bullseye—and shot directly at it. Being an exceptionally poor shot, he knew he'd be safest aiming for the mic.

When the cauldron shoots into the air, McDonough needed a powerful rumbling sound. So he went out to Thiokol, near Brigham City, Utah to record the engines of the space shuttle during take off. Another major sound effect was that of the gwi-

thaints, evil, flying creatures resembling giant vultures. The thunderous swooshing of their wings is merely the opening and closing of an umbrella.

For their growls, McDonough combined the whinnies of angry horses with the roar of mountain lions. The scene where several winged creatures fight over a bone is really two raccoons fighting over a sweet roll.

Several sounds that McDonough designed never made it into the film. One was the death of the Cauldron-born, where they sort of melt away into a gooey bubbling pile. For this, McDonough blew into a strawberry milkshake through a straw. But Disney decided the scene was too gruesome and cut it.

Another unused effect was made for the magic light bauble. McDonough spent over a month trying different combinations of wooshes,

whistles, and whatnot to give the bauble personality. When he finally came up with a workable sound, the studio decided not to use it. It seems that the continuity had gone wrong somewhere in the animation and the bauble disappears into a kettle halfway through the movie and then mysteriously shows up at the end of the film with no explanation. Giving the bauble a personality would draw too much attention to the error.

McDonough has an extensive library of his own sounds. "I have no idea how many I have," he said. "I've been collecting them since I was twelve and I've never thrown any away. I've got so many sounds that I could hire somebody to work full time, eight hours a day just cataloging sounds for me . . . Each project I do adds to my collection. *THE BLACK CAULDRON* generated 22 reels of new sounds." □

For the death of the cauldron-born warriors, soundman Mike McDonough blew through a straw into a milkshake, but Disney cut the scene for being gruesome.



Materializing the ghost of MAXIE at Illusion Arts

By Mike Kaplan

As a comedy, MAXIE took her share of lumps from the critics. As a ghost, however, "Maxie" fared much better—thanks, in large part, to the efforts of effects veteran Bill Taylor and his recently-formed optical house, Illusion Arts.

For years, Taylor was on the payroll of Universal's matte department, working closely with the now-retired Al Whitlock. But when Universal decided they no longer wanted to maintain the facility themselves, Taylor and matte painter Syd Dutton took over the operation, lock, stock, and optical printer. Since Illusion Arts was born in April, 1985, they've contributed mattes and effects to MAD MAX III, REAL GENIUS, OUT OF AFRICA (one of the only Universal projects, by the way), the TWILIGHT ZONE TV show, and the upcoming PSYCHO III.

Though the ghost of dead starlet Maxie Malone appears only once, early in MAXIE, and only for a few minutes (to the disbelieving stares of Mandy Patinkin), her glowing, ethereal appearance was crucial to setting up the rest of the story, according to Taylor. "It establishes that we're in a fantasy," he explained. "It also establishes the character of Maxie as being a distinct, separate personality from Glenn Close."

The seemingly simple sequence called for Maxie to appear from nowhere, and to fulfill a wish more than 50 years old: to watch the one movie scene she had appeared in before she died. Ghosts have been materializing in films for decades, but few have arrived in such style before. Working with production designer John Lloyd and director Paul Aaron, Taylor devised an intricate, overlapping series of optical effects that brought the sequence to life.

"Aaron wanted Maxie to coalesce out of light," recalled Taylor. "His idea was that there would be light shining on the floor that would sort of crawl along and come together into Maxie's form." Working with Aaron, sketch artist Marty Klein produced a design showing Maxie materializing head first, Cheshire Cat-like, with rainbow-like streaks trailing away. Using this as a guide, Taylor first filmed a test using "scratch glass"—large sheets of plexiglass placed in front of the camera—to produce an asymmetrical sunburst with the rays traveling toward a single point, but Aaron turned it down. "He thought it was too much like things he had seen before," Taylor said.

Taylor next explored the possibilities of using computer animation to generate the effect, "actually tracing lines in space with computer graphics to produce a traveling rainbow in the air," he said. "There's no question that it could have been done, but neither the time nor the money was



Glenn Close as MAXIE materializes courtesy of effects by Illusion Arts. These composites were later corrected to blur the table behind Close and remove the matte line on the coffee table in front of her, caused by draping the set in black.

available to do it."

Taylor then took another look at the sequence and got inspiration from Maxie's glittering costume. "Since Maxie is a 'star,' and since she was going to have a costume covered with sequins, I thought, what if we had a bunch of little sparkles—like Disney pixie dust floating through the air—and what if that coalesced into her?" What if, indeed.

Two plexiglass discs, three feet in diameter, were painted black, then the paint was scraped away in a spiral pattern of slits. When the discs were sandwiched, rotated and lit, a moiré

pattern of dots emerged. By carefully controlling the size, shape and position of each slit, the dots could be choreographed: starting on the outside, pulsing, growing brighter and appearing to move faster as they approached the center.

Camera operator Susan Sitnek photographed the rim-driven discs onto color negative film, generating a flat pass of "sparklies." The crew then rotated the discs (so they no longer presented a flat face to the camera), rewound the film, and shot another pass. They repeated the procedure a number of times—rotating the discs

for each pass—creating a three-dimensional ball of moving, glittering light. "I didn't want anything like a flat, cardboard effect," Taylor explained. "We shot 15 feet of it as a test, and it looked so good, that was it."

The live-action elements for the sequence were shot in a single day by the film's regular crew. The actual living room set was completely draped in black velvet so Close could be photographed sitting on the same couch (and behind the same coffee table) seen in the backgrounds. Thin mattes were generated from the resulting footage (some rotoscoping by Catherine Sudolcan was needed to fill in her eyes, mouth and nose) to combine foreground and background footage.

Taylor completed the materialization sequence by adding a slight glow around Maxie's body (generated from shooting the mattes slightly out of focus) and a warm "heart light" effect created by using the "scratch glass" he had already prepared. To have her body appear head first, he employed a series of dissolves using a very soft split-screen matte. "The edge is so soft," Taylor said, "you can't even see it." Once fully materialized, Taylor kept only the glow and a slight sparkle on her costume, using the same technique used to make water in matte paintings sparkle.

One of the major sticking points for Taylor and director Aaron was deciding just how "ghostly" Maxie should be. "Aaron found it very disturbing when she was transparent," Taylor said. "There was a table behind the sofa that just cut her in half across the shoulders. And yet, when we made her solid enough so you couldn't see that happening, she looked like an over-lit woman sitting on a sofa." Ultimately, Maxie remained see-through, and Taylor darkened the offending table optically.

Then there was the question of how recognizable Maxie should be. Much care was taken to disguise the fact that Glenn Close herself portrayed the ghost. Close wore lifts in her shoes, a series of makeup appliances on her face, and her image was optically diffused.

At the end of the sequence, as Maxie returns to wherever it was she came from, Taylor used an abbreviated version of the sparkle ball effect, run in reverse. At the end only her face remains as she gives her final line, "To be alive."

The entire sequence took two weeks to film, once Taylor was given the go-ahead, and cost, as he points out with a certain pride, "less than one GHOSTBUSTERS shot."

Taylor smiles when he talks about his brief stint on MAXIE. He liked the film more than the critics did, and he's pleased with the quality of his effects. But you wonder, isn't it an awful lot of hard work for just a few quick shots?

"Isn't it? Isn't it!" he cried out in agreement. "But that's what it took to make them happy." □

Jack Finney ghost story gets glossy treatment

MAXIE

An Orion release. 9/85, 98 mins. In color. Director, Paul Aaron. Producer, Carter De Haven. Executive producers, Rich Irvine and James L. Stewart. Director of photography, Fred Schuler. Production designer, John Lloyd. Editor, Lynzee Klingman. Set decorator, George Gaines. Ghost visual effects, Bill Taylor. Screenplay, Patricia Resnick. Based upon "Marion's Wall" by Jack Finney.

Jan/Maxie	Glenn Close
Nick	Mandy Patinkin
Mrs. Lavin	Ruth Gordon
Bishop Campbell	Barnard Hughes
Miss Sheffer	Valerie Curtin
Father Jerome	Googy Gress
Cleopatra Director	Michael Ensign

by Mike Kaplan

Glenn Close starred in two films that opened virtually back to back in the fall of 1985: JAGGED EDGE, which went on to become the sleeper hit of the season; and MAXIE, which disappeared virtually without a trace. That's too bad, since most audiences missed the better of Close's two performances.

MAXIE is an amusing, if slight, fantasy, based on a story by noted genre novelist Jack Finney. While renovating their San Francisco townhouse, Nick (Mandy Patinkin) and wife Jan (Close) discover a 50-

year-old message—scrawled with lipstick in letters half a foot high—from one Maxie Malone, an aspiring starlet who died just as her career was about to take off. The next day, as Patinkin watches a videocassette of Maxie's one, brief movie scene, her ghost shows up to check it out as well. Maxie then wastes no time in making up for lost time, taking over Close's body in the search for what all aspiring starlets want: a good man, some good times, and one more chance at stardom.

Close is brilliant as she deftly steps between two very different characters by simply altering her voice and body movements. Not-so-interesting are the repeated scenes where Patinkin has to beg Maxie to give him back his wife.

Less interesting still is the tedious subplot involving Close's job as a secretary to San Francisco bishop Barnard Hughes. He assumes she's possessed, of course, and tries to find an exorcist. It's filler, and bad filler at that taking away from the heart of the story. Maxie's emergence as an irresistible, irrepres-

ible, full-bodied person who's more real, in many ways, than tightly-wound Jan.

Ruth Gordon, in her last film role, plays Maxie's former vaudeville partner & eccentric character who lives in the upstairs apartment. Gordon has played this type of role before but never with as much emotional resonance. As she gives a lengthy speech about the good ol' days, looking over a collection of framed photos (of Gordon herself in her prime, more than a half-century ago), it's hard not to shed a tear for the passing of someone with a lot of spunk, just like Maxie.

Ultimately, Maxie gets her long-delayed screen test (with an uncredited appearance by Harry Hamlin), and becomes a star, only to give it all up again. Director Paul Aaron tries his best to recreate the feeling of a '30s screwball comedy, but he never quite makes it. Still, there's a lot to be said for MAXIE, but you'll have to search it out on video, because adult-oriented films like this don't have a ghost of a chance these days at the box office. □



Nick (Mandy Patinkin) enjoys Jan (Glenn Close) even more once she finds she is possessed by the spirit of MAXIE.

Stephen King script little more than sheep in wolf's clothing

SILVER BULLET

A Paramount release of a Dino DeLaurentis film. 10/85, 95 mins. In color. Director, Daniel Attias. Producer, Martha Schumacher. Director of photography, Armando Nannuzzi. Creature designer, Carlo Rambaldi. Production designer, Giorgio Postiglione. Screenplay by Stephen King based on King's story.

Uncle Red	Gary Busey
Marty Coslaw	Corey Haim
Jane Coslaw	Megan Follows
Rev. Lowe	Everett McGill
Sheriff Haller	Terry O'Quinn
Nan Coslaw	Robin Groves
Bob Coslaw	Leon Russon
Andy	Bill Smitrovich
Brady	Joe Wright

by Steve Dimeo

Stephen King has had the curious privilege of transforming himself before the public from a diffident, even awkward novelist into a skilled writer of book-length thrillers. That development is obvious in comparing the strained, experimental, gimmick-ridden style of CARRIE (1974) with the much more direct and intense storytelling in PET SEMETARY (1984). But sadly, King still seems to be stuck in the werewolf stage of his development as a screenwriter, a point SILVER BULLET really drives home.

Based on his own novelette *Cycle of the Werewolf*, the movie falls into the vicious cycle of most werewolf clichés, relying for suspense on the painfully predictable human identity of the monster behind all the killings in the small town of Tarker's

Mills. In more than one sense of the phrase, the film is little more than a sheep in wolf's clothing, a half-hour episode stretched out into a full-length feature. Along the way, the graphic viciousness, like most horror films lately, is not only ploddingly gratuitous, especially at the beginning, but often unintentionally ludicrous. Much of the problem stems from King's lack of ambition in the script, the same limitation that dogged his scripts for CREEPSHOW (1982) and CAT'S EYE.

SILVER BULLET for the most part opts more for showy superfi-

ciality, shunning the visual inventiveness, say, of WOLFEN (1981), the witty self-mockery of THE HOWLING (1981), or the psychological depth of the classic that started it all, THE WOLF MAN (1941).

King's only saving grace, amazingly, is in focusing on the relationship between young Marty Coslaw (Corey Haim) and his sister Jane (Megan Follows), who adds another dimension to that relationship by narrating the events of 1976 from the present. That relationship becomes a foil for the one between their Uncle

Red (Gary Busey) and his sister, their mother. The interplay between Marty and his loving, if often bumbling, uncle helps keep the movie interesting when the two are on the screen. Of course the performances only enhance the reality of these ties.

Gary Busey's acting abilities shouldn't surprise those who caught his Academy Award-nominated role in THE BUDDY HOLLY STORY (1978) and his more wasted parts in such forgettable films as D. C. CAB (1981). First-time director Daniel Attias also draws equally credible performances from Corey Haim and Megan Follows. Our interest in these characters is undoubtedly what makes the last five minutes of the film truly terrifying.

The climax, however, isn't worth the wait.

If only King had concentrated on these three people right from the outset. Instead, he wastes the first half-hour of the movie luxuriating on the monster's bloody dispatching of a drunken bum, an illegitimately pregnant lady, and a drunken bigot. The story comes a little closer to home when Marty's best friend is the next victim and the father spurs on a vigilante group. Then King lapses back into time-consuming clichés when we're forced to watch the

continued on page 54

Everett McGill, loaded with even more facial appliances than in QUEST FOR FIRE.



One sleigh ride that should never have got off the ground

SANTA CLAUS—THE MOVIE

A Tri-Star release of an Alexander Salkind film, 11/85, 112 mins. In color. Director, Jeannot Szwarc. Producers, Ilya Salkind and Pierre Spengler. Director of photography, Arthur Ibbetson. Editor, Peter Hollywood. Optical effect supervisor, Roy Field. Supervising animatronic designer, John Coppinger. Music by Henry Mancini. Supervising art director, Tim Hutchinson. Art directors, Don Dossett, John Hoesh, and Malcolm Stone. Set decorator, Stephanie McMillan. Visual and miniature effects director, Derek Meddings. Screenplay by David Newman from a story by David and Leslie Newman.

Santa Claus	David Huddleston
Patch	Dudley Moore
B.Z.	John Lithgow
Anya Claus	Judy Cornwell
Joe	Christian Fitzpatrick
Cornelia	Carrie Kei Heim
Towzer	Jeffrey Kramer
Dooley	John Barrard
Puffy	Anthony O'Donnell
Ancient Elf	Burgess Meredith
Goober	Melvyn Hays

by Alan Jones

You'd better watch out. You're sure to cry. You're bound to pout. I'm telling you why. Because **SANTA CLAUS—THE MOVIE** is coming to town. Yes, the Salkind's Christmas present to the world is finally unwrapped. What a shame you won't be able to exchange this shoddy merchandise for something else.

SANTA CLAUS—THE MOVIE is the most appalling rubbish. It is insincere, vapid, smarmy, boring, and sickeningly schmaltzy. Hang on—I'm checking my list, I'm checking it twice just to make sure I haven't said anything nice. But

maybe a bit of elf restraint is in order. That, by the way, is typical of the kind of leaden joke David Newman's script expects you to be ho ho ho-ing to in the aisles. Bah humbug, is my reply.

SANTA CLAUS—THE MOVIE is one sleigh ride that should never have gotten off the ground. The Christmas message the Salkinds and director Jeannot Szwarc relentlessly force down your throat is about as subtle as being hit over the head by a stocking full of toys.

The film charts the supposed genesis of the Santa Claus myth from the time, centuries ago, when a certain benevolent Mr. Claus is transported to the North Pole to become the chief of elves, chosen to deliver toys to children on successive Christmas Eves. Time stands still in order to accommodate the task. How one of Santa's Sweatshop-alienated elves threatens his supremacy in modern day New York by teaming up with an unscrupulous toy manufacturer comprises the main bulk of the story.

Every Christmas cliché, and then some, makes its way into the sugar plum scenario, constantly underscored by jingling bells. But these old chestnuts better deserve roasting on an open fire!

The film's major theme deals with the over-commercialization of Christmas and how we should all get



David Huddleston, pulled by animatronic reindeer in **SANTA CLAUS—THE MOVIE**.

back to the true spirit. A fine sentiment indeed, except that the Salkinds indulge in the most blatant commercialism themselves, giving the whole proceeding a very hollow ring. Plugs for Coke, McDonalds, *Time* magazine, Pan Am, etc. litter the film like reindeer droppings.

The target audience seems to be 7 year-olds, but I doubt whether even they will sit still through this combination of the worst elements of **CHITTY CHITTY BANG BANG** and **WILLY WONKA AND THE CHOCOLATE FACTORY** without the musical numbers, even considering today's Care Bears mentality.

SANTA CLAUS—THE MOVIE is the most vulgar of package jobs, lacking any sense of wonder and having no charm at all. Technically it's

also a washout, with fuzzy special effects, lousy matte work, **THUNDERBIRDS**-inspired modelwork, and toy shop reindeers that will set back the audio-animatronics industry ten years.

Nothing good, either can be said of the acting by Dudley Moore, Burgess Meredith, the usually competent John Lithgow and the other ill-assorted television character actors who wear their pointy hats with less than required pride. Not much joy to the world to be had here, I'm afraid, and I love Christmas as much as anybody. So call me Frosty the Snowman if you like, but given the choice between **SANTA CLAUS—THE MOVIE** and a Silent Night, I'd choose the latter on any of the twelve days of Christmas. □

Producer Ilya Salkind on **SANTA CLAUS—THE MOVIE**, the behind-the-scenes story

By Alan Jones

Born in Mexico City of Polish heritage, the ever youthful Ilya Salkind had the idea for **SANTA CLAUS—THE MOVIE** prior to the difficult birth of Salkind's **SUPERMAN** series. "The cost of **SUPERMAN—THE MOVIE** and **SUPERMAN II** ended up at \$129 million," said Salkind. "After the first film, we had to continue the series, including **SUPERGIRL**, just to pay off our debts."

Salkind pitched the **SANTA CLAUS** idea to his financier father, Alexander Salkind, during filming of **SUPERGIRL**. "He thought it was a natural, as it would be the first of its kind," said Salkind. "There were two major considerations. First that it had to be bigger than life. To do another variation of **MIRACLE ON 34TH STREET** was never in the scheme of things. The myth and legend of Santa Claus had to be confronted head on. Secondly we had to make sure that

no one else was having the same idea, so we announced it fast to get the edge." Six-page advertisements in trade papers and subsequent Cannes Festival hype got the industry excited.

SANTA CLAUS—THE MOVIE cost \$50 million, for this reason it had to be made the most commercial of films and not an intellectual venture, according to Salkind.

"Although it seems ludicrous that **SANTA CLAUS** would cost \$50 million, we ended up after 76 days of shooting on schedule and on budget," he said. "A lot of people

blamed Richard Donner for the problems on **SUPERMAN**, myself included, but he wasn't the villain at all. It was the sheer overpowering size of the project that was the root cause. Because **SANTA CLAUS** has been my pet project from its inception to the first frame to the look of Claus' shoes, I have had to recognize that and never underestimate it."

Though Salkind admits that **SANTA CLAUS** is no work of art, he doesn't accept criticism that the film is schmaltzy and blatant in its screen endorsement of various products.

"Christmas is schmaltzy by its very nature," he said. "And give me a Christmas that isn't brashly commercial. I'm using what has been used for years and making an image out of it. **SANTA CLAUS** has to be an event because of the amount of money at stake. That is the reality that I have had to cash-in on or the film could not have been made. To get the values

in the film that I felt comfortable with, I had to go after everything I could get.

"Santa Claus goes with all the pizzazz surrounding Christmas," continued Salkind. "Toy shops use it, department stores use it, so why shouldn't I to sell my merchandise? Do you think Walt Disney didn't promote and hype with ventures like Disneyland to get his beautiful message across?"

Jeannot Szwarc was Salkind's first choice as director for **SANTA CLAUS** based on his performance with **SUPERGIRL**. "I didn't want a director who was an auteur or an unqualified genius," said Salkind. "That would have aged me ten years. Szwarc did a great job on **SUPERGIRL**, despite all the problems arising from the fact that we had no choice but to do it. Szwarc had the warmth and sensitivity plus the technological knowledge needed to pull **SANTA CLAUS** through. He delivered the schmaltz that I wanted so badly. That is what the film is about. Schmaltz equals America. It

continued on page 59

Producer Ilya Salkind and financier father, Alexander.



By E. C. Barksdale &
David Paul Pace

The 1950s is in the American imagination a lost paradise. Nostalgia has softened Americans' memories of the drawbacks of the period and only its seeming stability remains fixed in our fond recall of those years. There are those who see the 1980s as a replay of that tranquil era with Ronald Reagan playing the role of Ike. For those who "time-travelled" the slow way from 1955, *BACK TO THE FUTURE* provides a *deja vu* authenticity in its presentation of fifties life.

But *BACK TO THE FUTURE* is not simply an exercise in nostalgia. Filmmakers Zemeckis and Gale are deeply engrossed with the problem of time travel. In *BACK TO THE FUTURE* the heroes use a physical time machine built from a modified DeLorean which can move faster than light. According to Albert Einstein's theory of relativity, anything going faster than the speed of light, if timed by an observer standing on the earth, would seem to go back in time. Science fiction writers conveniently ignore another part of Einstein's theory which says that no object can be accelerated to a speed faster than that of light.

In the great tradition of leaving the workings of time machines unexplained, *BACK TO THE FUTURE* provides no blueprint for the "flux capacitor" which powers the vehicle. Yet, unlike many writers, Zemeckis and Gale have not ignored some of the very formidable physical, psychological and philosophical questions of time travel. In fact, much of the humor and the fascination of the film comes from the fact that the screenwriters squarely address these problems.

When Marty almost fails to get his parents to fall in love, he notices his image fading rapidly from a picture that he brought with him from 1985 and he too begins to vanish. Marty is facing the deadly problem of causality. In 1955 he is alive (the effect of his parents' falling in love) before the cause of his being alive has happened.

In a world without travel back into time, causes always come before effects. Since in Einstein's theory nothing can be accelerated past the speed of light, most physicists think that travel back in time is not only causally impossible, it is physically impossible, too. "Travel" to the future is not outlawed; those

BACK TO THE FUTURE

Musings on the theory of travel in time and the timelessness of Steven Spielberg's pop mythology.



Marty McFly (Michael J. Fox) and Dr. Emmett Brown (Christopher Lloyd) both look a bit stunned by the success of the doctor's time machine, built inside a DeLorean.

things which act as causes in the present are safely before their effects in the future. In a sense, we are all traveling to the future every minute we are alive. Carl Sagan once said that anyone who does not think that travel to the future is possible should just wait a minute.

Gregory Benford, both a practicing physicist and a science fiction writer, postulated how the past could still exist in his 1980 novel *Timescape*, using a theory about the quantum world developed at Princeton University by Hugh Everett III. In this theory, when quantum events happen in our world, they are echoed by

events in other worlds, parallel to our universe and invisible to us in this world.

In *BACK TO THE FUTURE*, Zemeckis and Gale appear to be operating with a similar theory. In their film, the year 1955 still exists as a possible world to which Marty can travel. There is a diagram on the blackboard in the laboratory of Dr. Emmett Brown, the kooky, kindly scientist in *BACK TO THE FUTURE* who converts the DeLorean into a time machine. The diagram is the kind that is used by those who study the logic of possible worlds.

In *BACK TO THE FUTURE*,

Marty travels from 1985 to 1955. By the very act of making that trip, Marty changes the world of 1955, and creates different possible futures. The changes in the film all prove for the better. Marty encourages a black to run for mayor, turns his father from an ineffectual wimp into a rich, successful businessman and writer, and transforms his mother from a booze-guzzling slob into a charming, tolerant, Yuppie.

Most physicists think that the ability to travel to the past in order to change the future will always remain only a dream in the minds of science fiction writers. There is also a small group of physicists who say that the impossible is just that which has not yet happened. While not necessarily endorsing the possibility of time travel for adventures, some of the more speculative members of the physics community do think that some subatomic particles may move at faster-than-light speeds. Thus Columbia University's Gerald Feinberg pointed out that a particle he called a tachyon that always travels faster than light is not forbidden by the theory of relativity. Relativity says that nothing can be accelerated past the speed of light but the theory allows a particle to exist if it *always* moves faster than light. Such a particle would always travel backward in time. No tachyons have ever been detected in the laboratory, however.

John A. Wheeler of Princeton University and Richard Feynman of Cal Tech proposed that the subatomic particle called the positron might be an electron traveling backward in time. Even the great Sir Isaac Newton's theory was neutral as to the arrow of time: Newtonian processes can proceed either forward or backward in time.

A small minority of the physics community takes time travel very seriously. John Gribbin, who holds a Ph.D. from Cambridge University and is an advisor to the British science journal, *New Science*, has stated in his book *In Search of Schrodinger's Cat: Quantum Physics and Reality* that neither the laws of general relativity nor those of quantum physics forbid time travel.

Gribbin speculates that a time machine might be built which would allow one to travel to that point where our world splits off into another possible world, a world ahead of our world (or behind our world) in time. Such a

continued on page 56

Ray Bradbury writes superb scripts of his own stories

RAY BRADBURY THEATRE

An HBO presentation, 5/85, 6/85, and 7/85. Directors, Paul Lynch, William Fruet, and Ralph Thomas. Executive producers, Michail MacMillan, Larry Wilcox and Ray Bradbury. Producer, Seaton McLean. Directors of photography, Thomas Burstyn, and Mark Irwin. Editors, George Appleby, Ralph Brunjes, and Roger Matusui. Screenplays by Ray Bradbury, based on Ray Bradbury stories.

Braling	James Coco
Fantoccini	Leslie Nielsen
Mrs. Braling	Jayne Eastwood
Crane	Kenneth Welsh
Charles Underhill	William Shatner
Steve	Keith Datson
Carol	Kate Trotter
Ralph	Mirko Malish
Charlie (as a boy)	Steven Andrade
Spellner	Nick Mancuso
Morgan	R. H. Thompson
David Hughes	Doctor
Victor Eartmantis	Paramedic

by Joseph Francavilla

By far the most interesting and promising television anthology show to premiere last fall was THE RAY BRADBURY THEATRE, a three-part HBO presentation of Bradbury stories with scripts written by Bradbury. Perhaps no writer has ever had more film and TV adaptations of his work fail than Bradbury. But this series is a happy exception: the story adaptations, fairly faithful to the original texts written in the late '40s and early '50s, are compelling, imaginative, well-acted and well-directed, and exactly "one-half exhilaration and one-half terror," as Bradbury promises in his introduction.

The first and best story, "Marionettes, Inc.," directed by Paul Lynch, is straightforward science fiction about androids replacing man. It was first filmed as "Design for Loving" on ALFRED HITCHCOCK PRESENTS in 1958, starring Norman Lloyd and Barbara Baxley. Although the 1958 version was more faithful to the original story than the new version, the latter is more effective, successfully creating a strong atmosphere of terror as Mr. Braling is replaced with an android who loves Braling's wife. The new version also shows us the corporation Marionettes, Inc. which manufactures the duplicates.

After our slightly schnooky Mr. Braling (wonderfully played by James Coco) finds cards and advertisements which pop up on his computer terminal at work, he decides to visit the corporation's headquarters. In an eerie scene that nonetheless manages many comic touches, Braling walks into an empty set of corridors until he finally finds Mr. Fantoccini (played by Leslie Nielsen



Fantasy grandmaster Ray Bradbury turns to scriptwriting to launch his own series.

with an Italian accent about as broad as Chico Marx") in a spooky futuristic room. There Nielsen demonstrates Braling's duplicate and the rest of the androids being tested (which unfortunately conform to the cliché of mechanical movements). The android condemns Braling for his indifference to his wife, locks him inside a storage box in the cellar, and takes his place.

The episode implies that Marionettes, Inc. is a network of corporations or groups building the android doubles. One wonders why a corporation would build the expensive android before any promise of payment, and how an illegal corporation could maintain secrecy by aggressive advertising, but the latter lapse is implicit in the original story itself. These problems are certainly offset by the fine acting, directing, and sets, and the improvements over the original Hitchcock version, including a display of computer graphics in the advertising and the substitution of a remote control device for a silly dog whistle to summon the android.

The second adaptation, "The Playground," features William Shatner in one of his best performances as Charles Underhill, a salesman who has lost his wife and, together with his sister, takes care of his little boy Steve. Overprotective Underhill wishes to keep Steve from the playground which holds traumatic memories of Underhill's own torture at the hands of bully Ralph and his buddies.

Under the sister's pressure, Underhill finally takes Steve to the playground, after seeing on the slide what seems to be Ralph. In a brilliant use of slow motion and overlapped dissolves, Underhill fulfills his wish to "take the blows for Steve" by exchanging bodies with his son. As the menacing children close in to beat Underhill, trapped in a monkey cage, he signals for Steve (now in his father's body) to leave. With great skill Shatner acts the part

of a self-absorbed, unthinking child who leaves his fatherchild to be beaten up by the rest of the kids.

The synthesizer music by Domenico Troiano is haunting, the makeup and fisheye view of the kids closing in is appropriately menacing, and the subdued lighting and silhouetting of Ralph are impeccable. The children are directed by William Fruet to appear both eerie and frightening.

One objection is that the story becomes a *private* nightmare for Underhill, complete with flashbacks to his childhood. In the original text by Bradbury, Ralph talks to Underhill beforehand and promises a switch. We are given suspense rather than surprise. Ralph says that there are such playgrounds all over the place and that he is Ralph's father (a contemporary and friend of Underhill) who has traded places with his son. This bizarre, universal rite of passage has become just a personal one in the adaptation.

The same objection holds true for the last, fine story, "The Crowd." Newsman Spellner and his friend Morgan discover that crowds are too quickly gathering around accident victims and then moving the victim or breathing in his air so that the victim dies. By examining videotapes of accidents, they discover the same dead people are showing up at different accidents. On the way to confront these killing "ghosts," Spellner runs over his friend with the car, and the friend becomes one of the ghostly crowd.

Electronic music by Louis Natale adds to the low-key night scenes and shadowy shots of the crowd people to create a nightmarish atmosphere. The story is updated to make the hero a newsman who reasonably has access to newsfiles of accidents. The acting and directing by Ralph L. Thomas are also subtle and effective. But the crowd in the adaptation is ghoulishly evil, whereas in the original story the crowd represents a symbol of fate. □

Fast-paced 3-D satisfies despite the story clichés

STARCHASER: THE LEGEND OF ORIN

An Atlantic Releasing release of a Thomas Coleman-Michael Rosenblatt presentation, 10/85, 98 mins. An animated 3-D feature. In color. Produced and directed by Steven Hahn. Executive producers, Thomas Coleman and Michael Rosenblatt. Screenplay by Jeffrey Scott. Animation directors, Mitch Rochon and Jang-Gil Kim. Music, Andrew Belling. Editor, Donald W. Ernst. Character designer, Louise Zingarelli. Hardware designer, Thomas Warkentin. Background designers, Timothy Callahan and Roy Allen Smith. Special visual effects supervisor, Michael Wolf. Associate producers, Daniel Pia and Christine Danzo.

Voices: Orin (Joe Colligan), Dagg (Carmen Argenziano), Elan/Aviana (Noelle North), Zygon (Anthony Delongia), Arthur (Les Tremayne), and Silca (Tyke Caravelli).

by Les Paul Robley

STARCHASER: THE LEGEND OF ORIN is essentially an amalgamation of other fantasy/sf adventures. Orin belongs to a suppressed race of humans enslaved by robots who bow to the might of the evil Zygon, himself a robot.

The story follows STAR WARS so closely in spirit that to chronicle any of it would be redundant. Orin's search for a magic sword resembles Luke Skywalker's own quest for the Force. Orin eventually comes to realize, as did Luke, that the full strength of the magic lies in his ability to use his own innate powers.

Fortunately, the pace moves like lightning with enough clever twists on hand to satisfy even the most jaded STAR WARS addict. The addition of 3-D also enhances the basic quest storyline and keeps it from becoming just another ripoff.

Too often 3-D has been tacked onto films as a commercial hook or gimmick. In STARCHASER, it adds an exciting level of realism to the normal 2-D cutout look of animation. Since left and right eye drawings were made not only for the background artwork, but for foreground objects and characters as well, the finished composite lends a convincing aura of depth which none of the '50s 3-D shorts ever exhibited.

Thankfully, the 3-D comin' at ya' effects are kept to a minimum (I counted two in the entire picture). Viewer headaches are also minimized since the cartoon image permits more light to hit the screen through the two sets of polarizing filters, lessening the chance of eyestrain. The screen image retains a pleasant "window-frame look," giving the flat, painted cel-vinyl colors the dimensional feeling of a giant Viewmaster of old. □

STARCHASER: Filming Computer Animation in 3-D

By Les Paul Robley

Associate director John Sparey was in charge of the 3-D computer effects necessary to put STAR-CHASER into orbit above our heads. Sparey's previous 11-year tenure as righthand man on all of Ralph Bakshi's films from FRITZ THE CAT to the present didn't really prepare him for what was in store on STARCHASER.

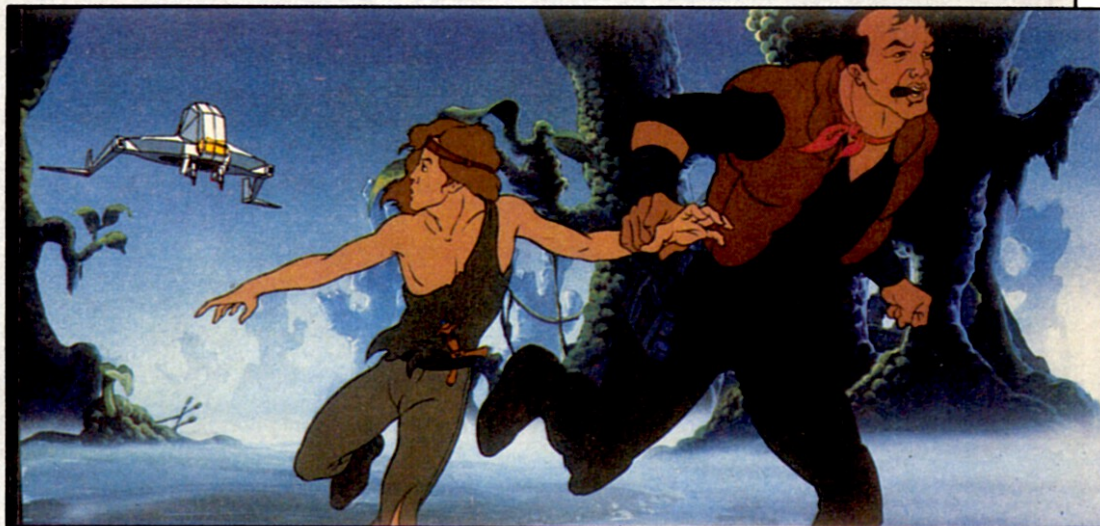
"I walked into the project in October of '82, knowing nothing at all about computer animation," he admitted. Sparey used an LNW 80 computer to plot the film's spaceship movements. Use of a video camera gave the director the opportunity of perfecting the action before the final filming operation.

The ships were designed by Tom Warkentin, an artist known for his work on *Heavy Metal* magazine, and the movie spinoff. The designs were digitized and stored in the computer's memory bank.

In a film like THE LAST STAR-FIGHTER computers used 350,000 polygons up to a limit of over 4 million to try and simulate scenes. This detail became necessary to create the texture, curves and dents on the surfaces of objects. In TRON, an average frame used only 7,000 polys with peaks of 15,000. For STARCHASER, only a limited number of polygons were needed to generate the opaque planes that made the ships solid objects.

A technical director, or "animator" as Sparey prefers to be called, composed the background and foreground objects into proper perspective with the correct degree of

A standard animation crane, outfitted with special 3-D lenses, filmed the cel artwork, manufactured in Korea.



Orin and Dagg, a Han Solo look-alike, dodge the fire from one of Zygon's ships.

divergence necessary for paired 3-D drawings. The computer plotted the action of each ship. Under normal circumstances, computer animators use interactive vector and raster display stations to allow for real-time viewing of specific scene elements and action called up from the computer's prop department, but not on STARCHASER.

"We had no real-time viewing of the kind used on THE LAST STAR-FIGHTER," said Sparey. "We didn't see the actual movement until we had the ships printed out on cels and shot with a video camera. If these looked okay, we then proceeded to the filming stage."

The computer printed out paired drawings of each ship for left and right-eye views. A drawing unit called a "Watanabe" (named after the Japanese inventor) traced the image with a pen onto pegged animation paper. These line drawings were xeroxed onto sheets of pegged clear cellulose. The cels were painstakingly hand painted on the back to add color and opaque the image. Beyond this point, the computer was no longer involved in the animation process.

The 3-D process employed on STARCHASER was the 2-perf left-eye top, right-eye bottom system pioneered by Spacevision 4-D in 1966. A crane operator using an ACME camera with a specially modified half-frame aperture plate shot all the multiple passes for the left-eye image first. This included foreground and background artwork, effects animation such as explosions and laser fire, and any backlit hold-out mattes required. Then the film was rewound to the beginning, shifted 2-perfs in the gate, and identical passes were made for the right-eye images which included making the proper divergence in the artwork.

"For most of the ship animation we didn't use paired images because of the extreme distances involved in space flight," said Sparey. "In true 3-D viewing, the human eye cannot differentiate between left and right-

eye views beyond a distance of 100 feet. There's no point in doing paired drawings beyond that. Also, we wound up eliminating a great many paired drawings for closer views because they were often too close to make any difference.

"Much of our depth divergence we got from mechanical bar shifts on the east-west pan controls of the camera crane," continued Sparey. "We'd shoot one image, back up the film, and then shoot the other with the artwork displaced accordingly. We taped backgrounds to the camera bed and created varying divergences for left and right eyes by shifting the bars various increments. This by the way, is only on static panned elements, and not on animated artwork."

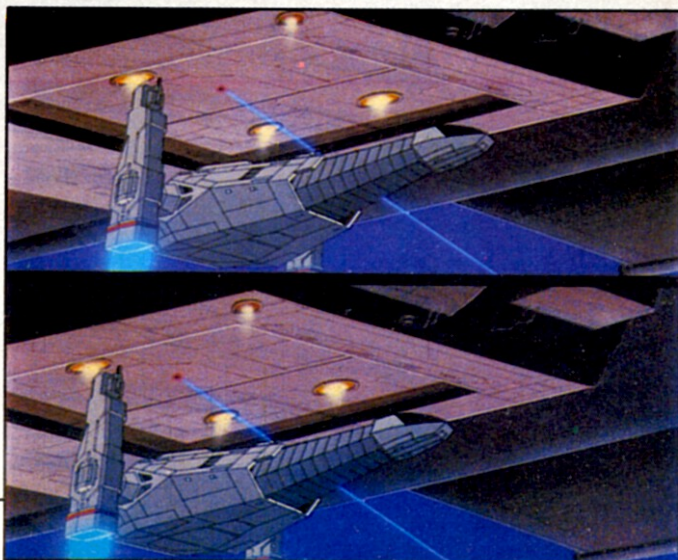
Because there were often a variety of camera passes necessary for each paired drawing, a number of scenes were shot bipack—the technique of sandwiching two strips of film in contact in the film gate with the aid of a twin magazine arrangement. One load contains the original negative, the other a high-contrast holdout matte. This was used for scenes in

which the background had to be added separately for the proper divergence factor, such as views from inside the STARCHASER cockpit of the ship traveling across landscapes. Also, battle sequences involving explosions and laser fire (both bottom-lit elements occurring at different divergences) had to be added via multiple camera passes.

Sparey defined a typical STAR-CHASER shooting sequence: "Say we have one ship chasing another across a landscape accompanied by laser fire and explosions. We'd shoot a background pass, a foreground pass, a bottom-lit matte from the background elements for the bipack, plus a separate pass each for the effects animation of lasers and explosions. Then we'd rewind it, shift it 2-perfs, then shoot everything for the right eye, praying there weren't any mistakes."

Virtually everything was drawn and painted in Korea to keep costs down. Some shooting in Los Angeles was required to meet deadlines for the film's summer release, which got postponed to October. □

Left and right eye views stacked on the same piece of film, with images offset by varying degrees to create the divergence which results in the illusion of 3-D.



Director of *THE BREAKFAST CLUB* stubs his toe on genre

WEIRD SCIENCE

A Universal release. 7/85, 94 mins. In color. Director, John Hughes. Producer, Joel Silver. Director of photography, Matthew F. Leonetti. Additional photography, James M. Glennon. Production designer, John W. Corso. Special make-up creator, Craig Reardon. Art director, James Allen. Editors, Mark Warner and Christopher Lebenzon. Screenplay by John Hughes.

Gary	.....	Anthony Michael Hall
Lisa	.....	Kelly LeBrock
Wyatt	.....	Ilan Mitchell-Smith
Chet	.....	Bill Paxton
Deb	.....	Suzanne Snyder
Hilly	.....	Judie Aronson
Ian	.....	Robert Downey
Max	.....	Robert Rusler
Lord General	.....	Vernon Wells

by Kyle Counts

In the days of vaudeville, when a comedian's jokes weren't working, he could always drop his pants and be guaranteed a laugh. When this shopworn gag shows up in the first five minutes of John Hughes' *WEIRD SCIENCE*, you have to wonder if we as audiences have really progressed at all.

If it seems that with this pimples-and-all reworking of *THE BRIDE OF FRANKENSTEIN* (or is it *I DREAM OF JEANNIE?*) Hughes has taken a major step backward after his relatively mature and sensitive *THE BREAKFAST CLUB*, it is perhaps only fair to note that the prolific writer/director began writ-

ing the script for *WEIRD SCIENCE* before directing that film. Alas, Hughes eventually returned to *WEIRD SCIENCE*, and ended up rolling production while he was still editing his better effort. Somewhere along the way, burn-out must have set in.

WEIRD SCIENCE centers around two geeky high schoolers, Gary (Anthony Michael Hall) and Wyatt (Ilan Mitchell-Smith), who can't get either girls or respect from their male classmates. One lonely Friday night, while munching popcorn and watching videos, a clip from James Whales' *FRANKENSTEIN* comes on the tube. A (low-watt) lightbulb goes off over computer wiz Gary's head: why not apply modern technology to create their very own woman? Far from resembling Elsa Lanchester's "Bride," their '80s creation is Lisa (Kelly LeLips—er, LeBrock), a luscious Playboy pin-up—the bunny of every horny, red-blooded adolescent's dreams (or so Hughes would like to think).

Mitchell-Smith must explain the woman's presence to his foul-mouthed brother Chet (Bill Paxton), and the boys' cruel schoolmates get an eyeful of Lisa and connive to steal her away. Hughes stages

a big party at Mitchell-Smith's house (while the folks are away, of course) so that he and his top-notch crew of special effects technicians can lampoon a bunch of genre movies, from *POLTERGEIST* (instead of little Heather O'Rourke being pulled into a vortex, a shapely party guest has her clothes removed in layers, gets sucked up the chimney, and falls flat on her pear-shaped behind in a pool of mud outside) to *ROAD WARRIOR* (Hughes hires Vernon Wells to play his character from the *MAD MAX* series). In the end, Gary and Wyatt grow up and get *real* girls, as well as the last laugh on their stuck-up classmates. In Hughes' words, "Lisa takes these guys from zeroes to heroes."

Puh-lease. If there has been a less pointless, more wasteful genre film made this year, I—fortunately—haven't seen it. Even while you're appreciating the handiwork in *WEIRD SCIENCE*—the effects work by Henry Millar and his crew, John Corso's production design, Craig Reardon's rubbery but amusing "Chet" creature, the cute performances by the two young leads, even the classy titles by R. Greenberg Associates—you're wondering how

continued on page 59



Kelly LeBrock as Lisa, the ultimate woman, concocted by teenagers who hook up a Barbi doll to a computer.

Craig Reardon on *WEIRD SCIENCE* makeups

By Mike Kaplan

The special makeup effects required by *WEIRD SCIENCE* offered Craig Reardon the relatively unusual opportunity to create truly whimsical characters. Reardon made a five-foot-wide, five-foot-tall blob, sort of a cross between Jabba The Hut and Fred Flintstone, for the scene where Ilan Mitchell-Smith's sadistic big brother is turned into a sniveling pile of blubber. Reardon and assistant Jim

Leonard sculpted and built the huge foam and latex puppet. Originally, actor Bill Paxton (who plays Chet prior to his transformation into the blob) was to operate the puppet's arms and head from within the suit, but once inside he developed a severe case of claustrophobia. As a backup, the puppet was operated by two midgets, Kevin Connor and Joe Gieb, who were crammed inside together.

The semi-mechanized head had cable controls to snarl

the upper lip, flare the nostrils and move the eyebrows. Reardon rigged a system to pump slime out of several different exit holes on the head and body, part of director John Hughes' original concept. "We could control the amount of slime and the velocity," said Reardon. "When the blob got angry it could squirt."

Reardon coached the operators to get an expressive performance. "I was sick the first day they filmed it, and there are a couple of wide shots with Kelly LeBrock where the thing is kind of listless and doesn't register any emotion," said Reardon. "I came back and got them to *'Mad-Magazine* it.' For most of the closeups, feel it has the requisite silly emphasis."

Two other makeup effects that didn't make it into the final film involved Max (Robert Rusler) and Ian (Robert Downey), two bullies who bedevil Gary and Wyatt throughout the film. In the film, the bullies are last seen running out in terror as the bikers storm the party Gary



Craig Reardon transformed Chet into a foam and latex blob.

and Wyatt are throwing. Missing is a scene showing the pair engulfed by multi-colored clouds, which change them into a jackass and a pig. Producer Joel Silver had the sequence cut because he felt it detracted from the impact of the blob transformation.

The effect didn't involve an on-screen transformation ("Hughes wasn't interested in all that bone-cracking," Reardon said), but did call for extremely naturalistic

masks, "straight out of the barnyard," according to Reardon, who anthropomorphized them a bit. The wardrobe department added a gag of their own to the sequence: as the boys bend over to see themselves in a hub cap, a curly pig tail and a big, long donkey tail ripped out of their pants.

"It was real Abbot & Costello stuff," said Reardon of the sequence. "I think it would have been worth some chuckles." □



Reardon's Pig and Donkey designs were filmed but edited out.

Impressive post-nuclear saga filmed on a low budget

DEFCON 4

A New World Pictures release. 3/85. 85 mins. In color. Written and directed by Paul Donovan. Producers, Paul Donovan, B. A. Gillian and Maura O'Connell. Executive producer, Philip Robinson. Directors of photography, Doug Connell and Les Krizan. Special effects director, Keith Currie. Editor, Todd Ramsey. Designers, Tom Daly, Emanuel Jansch, and Fred Allen. Music, Chris Young.

Howe..... Tim Choate
J.J..... Lenore Zann
Jordan..... Kate Lynch
Gideon..... Kevin King
Vinny..... Maury Chaykin
Lacey..... Jeff Pustil
Boomer..... Alan MacGillivray

by Dennis Fischer

Writer-director-producer Paul Donovan provides an interesting "after the bomb" tale in DEFCON 4 (the title refers to the highest level of defense condition preparedness). The film opens onboard the "Dark Eye," a secret orbiting manned satellite which contains atomic weapons in violation of the 1963 nuclear test ban treaty. When World War III begins accidentally the ship plunges to earth after firing its weapons. Its commander (John Walsh) is killed by "terminals," survivors crazed from radiation and disease. The other crew members, Howe (Tim Choate) and Jordan (Kate Lynch), are captured by other survivors who seek to exploit them.

Donovan explores the way society would degenerate after a nuclear holocaust when "every man for himself" thinking takes over. Vinny (Maury Chaykin), a ruthless trapper, prepares to kill Howe until he is bribed with the promise of uncontaminated food left on board Howe's capsule. Gideon (Kevin King) is the preppy son of a military commander who uses teenage thugs to exert a reign of terror. Donovan uses both characters to excoriate survivalist thinking at its most reprehensible. Howe, though something of a wimp, believably musters enough resources to heroically save his friends in the end.

Donovan imbues the project with gritty realism. The film's lack of budget is evident, but this forces the filmmakers to scavenge just like their protagonists, leading to the creation of a less flashy, but no less valid Bartertown-type of encampment. While not as slick or entertaining as MAD MAX BEYOND THUNDERDOME, the film's attention to realism and non-mythic heroes makes for an interesting variation on the oft-mined post-holocaust genre. □

Director Paul Donovan on DEF-CON 4, filming on a shoestring

By Marc Shapiro

Two weeks into the shooting schedule of the post nuclear holocaust film DEF-CON 4 production ground to a sudden halt. "Quite simply, we felt we had bitten off more than we could chew," remembered the film's director and co-producer, Paul Donovan. "It suddenly seemed that attempting to create World War III, a space ship and outer space effects on a budget of \$800,000 was a big mistake."

Fortunately the initial confidence Donovan and his backers had expressed in this grim but darkly humorous variation on THE DAY AFTER overcame their temporary doubts and resulted in DEF-CON 4 being one of those grade-B diamonds in the rough. The New World Pictures release wears its financial restrictions on its sleeve yet manages to wring every ounce of production value out of its low budget.

Donovan, who also scripted DEF-CON 4, aimed to paint a grim picture, but with a dash of humor. "There are no larger-than-life John Wayne's in this movie," he said. "Our people are quite ordinary. The astronauts bitch and moan about being in space. They really hate each other. And when they finally land back on earth, they run up against all kinds of cowards and really terrible people, but people that were for real and that made the film a kick for us."

DEF-CON 4, the second independently developed feature for Donovan's Salter Street Films production company, was typical of Donovan's philosophy of keeping as much creative control as possible. "It was definitely what you would call a risk project," he said. "It was financed through individual contributors and nothing was shown to potential distributors in advance. We

Chaykin rides a giant earth-moving tractor for protection, with Choate and Lenore Zann chained to the front.



Paul Donovan (left) directs Maury Chaykin and Tim Choate for the scene in which the trapper captures the astronaut in one of his booby traps.

were counting on finding interest in the film after it was completed."

Shooting began in October 1983 in Nova Scotia, Canada, long before MAD MAX III got off the ground. But two weeks into the projected eight week schedule production stopped for what Donovan described as a "wide variety of reasons. We weren't happy with certain technical aspects of what we were doing. There was also some problems with the script, so we took some time off and did some rewriting."

"We also had a problem with the way things looked in Canada at that time of the year," continued Donovan. "In Nova Scotia in October the leaves are still on the trees and everything looks real pretty. We couldn't have that. What we wanted was the appearance of a nuclear winter, so we stopped production and started up again in November when things didn't look quite as resplendent."

After scrapping the first two weeks of shooting, and not being able to raise additional funds, the already Spartan production managed to complete shooting in the remaining six weeks. Adding to post production difficulties on DEF-CON 4 was the challenge of coming up with what Donovan describes as "the film's motley special effects."

Using models, front screen projection and mirrors, Donovan filmed the spaceship in flight and entering the earth's atmosphere. On screen the shots take only a few moments, but getting those few moments necessitated 50 days work, completing just one shot per day.

Donovan felt that it was important to get as much realism as possible in the scenes set in space. "People

have gotten used to certain standards in this type of film," he said. "We didn't want our effects to look like something out of some cheesey '50s film but, at the same time, we knew we didn't have the budget to do what Industrial Light and Magic did on STAR WARS. So we had to take the middle ground where we could convey the story within acceptable standards."

DEF-CON 4 was picked up for distribution by New World Pictures in September 1984. New World pumped an additional \$200,000 into post-production work and cut what Donovan admits was an occasionally talky 136 minute version of the film down to its currently streamlined 85 minute length.

"The film lost a bit of character development in the final editing," said Donovan. "At its shorter length it does what an exploitation movie is supposed to do, which is deliver a lot of fast moving action and call attention to what we've put up on the screen. I see things that I wish

had remained in the final cut, but, overall, I'm quite satisfied with what's been done with it."

Donovan got peace of mind after attending a handful of screenings and being satisfied that audiences oohed and aahed in all the right places, and that most of the comedic moments in the film were getting the appropriate laughs. "That made me real happy," Donovan said. "What went into this film was all very well planned. We didn't have the luxury of changing our minds, so it was nice to see firsthand that our initial choices were the right ones." □

A pack of militaristic teens rule Donovan's post-nuclear landscape.



FILM RATINGS

DREAMCHILD

Directed by Gavin Millar. Universal 10/85, 93 mins. With: Coral Browne, Amelia Shankley, Ian Holm.

This is divine, magical entertainment for the adult in all of us. Dennis Potter's superb screenplay is based on an actual incident: the real Alice to whom Lewis Carroll told his tales, now 80, arrives in New York to take part in the Carroll centenary celebration. Close to death, she is tormented by memories of Carroll's peculiar affections, and by creations from his books (wonderfully realized by Jim Henson's Creature Shop).

Browne achieves a ripe aged brilliance as the fey Alice Liddell Hargreaves; Shankley bewitches as her dark-eyed younger self. The film delights from every angle—from Billy Williams' sumptuously colored dream flashbacks to Stanley Myers' poignant score, especially in the archaic e-flat flute and woodwind murmurings which accompany the dreams. Perhaps the weakest story element lies with the reporter (Peter Gallagher from SUMMER LOVERS), who tries to exploit the aged dreamchild. But, taken as a whole, Millar's exquisite tapestry is like an A+ English Lit essay. The real-life characters it analyzes would no doubt be very pleased.

● ● ● LPR

ENEMY MINE

Directed by Wolfgang Petersen. 20th Century-Fox, 12/85, 108 mins. With: Dennis Quaid, Louis Gossett Jr., Brian James.

Despite some glaring plot holes, an interesting and, at times, funny morality play, though done before using terrestrial war as the setting. Embittered enemies find themselves stranded on a desolate planet and become dependent on each other. Earthman

Quaid is frequently upstaged by alien Gossett who, behind his heavy mask as an asexual Drac, expresses a compelling humanity. The alien landscape created on the floor of the Bavaria Studios is impressive, as are the special effects by ILM.

● ● DS

A predictable, soft in the center pastiche of everything from HELL IN THE PACIFIC to ROBINSON CRUSOE ON MARS. Outstanding matte work and production design, but a shallow and inane script. Quaid and Gossett do their best with the one-dimensional characters.

● KC

EWOK AND DROIDS ADVENTURE HOUR

Directed by Ken Tephenson and Raymond Jafelice. ABC-TV, 9/85, 60 mins. Voices: Anthony Daniels, Don Francks.

Disappointingly, this Lucasfilm kiddie fare displays the limited animation and repeated sequences typically found in the rest of the Saturday morning cartoon ghetto. The combined shows seem tailor made for merchandising—cuddly teddy bear Ewoks for girls and space ships and robot Droids for boys.

The opening episodes had a definite California feel to them—the Ewoks were fighting forest fires while the Droids' new masters are a couple of teenagers whose only interest is racing. Only Anthony Daniels gets front billing as the voice of C3PO, and the animators at Nelvana have done a creditable job of depicting his unique walk. R2D2 also sounds like the original Ben Burt sound effects. All other voices are provided by competent Canadians, the only one known to genre fans is Don Francks (MY BLOODY VALENTINE).

● JPH



Nicholas Rowe as YOUNG SHERLOCK HOLMES.

EWOKS: THE BATTLE FOR ENDOR

Directed by Ken and Jim Wheat. An ABC-TV presentation of a Lucasfilm release. 11/85, 120 mins. With: Wilford Brimley, Warwick Davis, Aubree Miller.

This second Ewok adventure, while not a great piece of drama—an uninspired villain, lapses in logic, too many chases, not enough plot, ending in an out-of-left-field victory over evil and a goodbye full of sadness but no real motivational explanation—still far surpasses its predecessor. It's a fun little piece of fluff with lots of action, including real violence and pain to counteract abundant cuteness. Also features fine sets, clever bits and humor, and excellent special effects from go-motion creatures to sparkling animation—and not too much of the walking teddy bears.

● AM

THE HILLS HAVE EYES II

Directed by Wes Craven. Castle Hill, 10/85, 90 mins. With: Michael Berryman, Kevin Blair, John Bloom, Janus Blythe.

Wes Craven's sequel to his earlier film lands with a resounding thud. A motor-cross team, girlfriends in tow, set out across the desert for a race to test a new fuel that's been developed by a survivor of the original cannibal family onslaught. The band, of course, encounter Michael Berryman and his demented uncle and the mayhem begins again. Craven's ludicrous screenplay is so bad that even the derogatory laughs aren't there. The victims never seem to catch on that they're in danger. Trash.

● DS

JEWEL OF THE NILE

Directed by Lewis Teague. 20th Century-Fox, 12/85, 104 mins. With: Kathleen Turner, Michael Douglas, Danny DeVito.

Sequel fails to live up to the promise of ROMANCING

THE STONE. The line between adventure and slapstick is crossed in favor of the latter. Novelist Turner takes an assignment to write the biography of an Arab potentate and finds herself trapped in the dictator's lair. Douglas is off to the rescue with qualified help from Danny DeVito. Avner Eisenberg as the title "Jewel" is delightful, but the fantasy element of this eccentric holy man who can walk through fire is ultimately pointless.

● ● DS

KING SOLOMON'S MINES

Directed by J. Lee-Thompson. Cannon, 11/85, 100 mins. With: Richard Chamberlain, Sharon Stone, Herbert Lom.

Cannon plunges to new depths. Who else could make a film in Africa that looks like it was shot on Universal's back lot in the '50s? This INDIANA JONES ripoff (forget H. Rider Haggard—the filmmakers did) has a hilarious mechanical spider, an underwater serpent so phony they dared not show it more than 5 seconds, and the most irritating model-turned-actress in anyone's memory. A final warning: its sequel is already completed.

● BK

MISFITS OF SCIENCE

Directed by Alan J. Levi. NBC-TV, 10/85, 60 mins. With: Dean Paul Martin, Kevin Peter Hall, Mark Thomas Miller, Courteney Cox.

A juvenile fantasy that is probably on too late in the evening to reach its target audience. In fact, it probably should be an animated Saturday morning cartoon. Dean Paul Martin heads up a team with unusual abilities, such as the power to shrink to a couple of inches tall, shoot lightning bolts, and levitate people and objects. In the opener—which tried its darndest to remind people of INDIANA JONES—

the misfits discover an ancient Mayan tomb under L.A. With its wimpy hero and forced humor, the show is reminiscent of AUTOMAN with the addition of music video padding. This might have worked in a comic book, but it falls flat on TV.

● JPH

MORONS FROM OUTER SPACE

Directed by Mike Hodges. Universal, 10/85, 95 mins. With: Griff Rhys Jones, Mel Smith.

Uneven, shameless, and at times outrageously funny, Mike Hodges' deft satire parodies E.T., CE3K, CUCKOO'S NEST, and just about every alien encounter film made in the last ten years. Like Monty Python, some moments reek of maniacal brilliance (an astronaut pukes in his spacesuit); others drag on. Smith and Jones also collaborated on the screenplay.

● ● LPR

A NIGHTMARE ON ELM STREET, PART II

Directed by Jack Sholder. New Line Cinema, 11/85, 85 mins. With: Mark Patton, Robert Englund, Kim Myers, Robert Rusler, Clu Gulager, Hope Lange.

The first 'NIGHTMARE' had some great special effects and a somewhat original plot. PART II has an old plot—possession by an evil spirit—with some truly dumb twists. The special effects—widely publicized as being more and better than the original—are mainly a disappointment except for a brief shot of the burned eye of Freddy Krueger (England) peeping out of the hero's mouth. All the rest are dimly lit and extremely brief so you can hardly see them. The ones you can see—exploding parakeets and bouncing basketballs—wouldn't frighten a child. Hopefully, PART II killed off further sequels.

● JPH

The MORONS FROM OUTER SPACE in their homey cockpit.



Jan Rubes and Elizabeth Harnois in ONE MAGIC CHRISTMAS.



FILM RATINGS

ONCE BITTEN

Directed by Howard Storm. Samuel Goldwyn Co., 11/85, 92 mins. With: Lauren Hutton, Jim Carrey, Karen Kopins, Cleavon Little.

A cute teenage vampire comedy. Hutton is a 400-year-old vampire who must have virgin blood three times before Halloween or she will show her true age. She selects Jim Carrey, who looks like a young Dick York and has some good physical comedy moments. The film has a number of nice touches, including a vampire who sleeps with a teddy bear; and while it isn't the classic teen horror comedy that FRIGHT NIGHT is, it is amusing in its own way. ●● JPH

ONE MAGIC CHRISTMAS

Directed by Phillip Borsos. Buena Vista, 11/85, 88 mins. With: Mary Steenburgen, Harry Dean Stanton, Gary Vassar.

Stanton plays a guardian Christmas angel named Gideon who is assigned to infuse the bah-humbugging Ginny Grainger (Steenburgen in a superb performance) with the Christmas spirit she's lost. He does it via an IT'S A WONDERFUL LIFE-like twist, by letting her know how much she truly has to be thankful for by showing what it would be like to lose everything. Realistic and fantasy styles clash in this film bedecked with schmaltz and treacle. ●● DKF

THE QUIET EARTH

Directed by Geoffrey Murphy. Skouras Pictures, 11/85, 91 mins. With: Bruno Lawrence, Alison Routledge, Peter Smith.

A possibly scientific, possibly metaphysical effect rubs out most of mankind, and a handful of survivors must deal with guilt, loneliness, and each other. This New Zealand screen adaptation of the novel plays like an intelligent, modern-day version of THE WORLD, THE FLESH AND THE DEVIL. It has several interesting scenes and is one of the better "Last Man on Earth" films. ●●● DKF

From the director of last year's spellbinding UTA, Geoff Murphy's latest is a rather serene vision of post-apocalyptic survival centering on three New Zealanders: the eternal scientist, a woman, and a Maori. In many ways the plot and character conflicts mirror Corman's LAST WOMAN ON EARTH. The twist here is that all humanity—living and dead—has vanished. Customary scenes of the scientist cavorting about shopping malls and playing god lack the punch of similar films. As to how all this happened and why these particular three are left, don't expect anything earth-shaking. ● LPR

FILM TITLE	●●●●		●●●		●●		●		○			
	MUST SEE	EXCELLENT	GOOD	MEDIOCRE	WORTHLESS	FSC	KC	DKF	JPH	BK	LPR	DS
AMAZING STORIES / Steven Spielberg NBC-TV, weekly, 30 mins.			○	○	●	●●	●●	○	●			
BACK TO THE FUTURE / Robert Zemeckis Universal, 7/85, 116 mins.	●●●	●●●	●●●●	●●●●	●	●●	●●		●●		●●	●●
THE BLACK CAULDRON / Berman & Rich Buena Vista, 7/85, 80 mins.	●●●	●●	●●	●●	●●							●●
COCOON / Ron Howard 20th Century-Fox, 6/85, 92 mins.	●●●	●●●	●●	●●●	●●							●●
DAY OF THE DEAD / George Romero United Film Dist., 7/85, 102 mins.	●●●●				●					●	●●	●●
THE DOCTOR AND THE DEVILS / F. Francis 20th Century-Fox, 10/85, 93 mins.				●	○		●●	●●●				●
FRIGHT NIGHT / Tom Holland Columbia, 8/85, 105 mins.	●●●	●●	●●●	●●●●	●●							●●●
GODZILLA 1985 / Hashimoto & Kizer New World, 9/85, 91 mins.			○	○								
INVASION U.S.A. / Joseph Zito Cannon, 10/85, 107 mins.		●●										●●
JEWEL OF THE NILE / Lewis Teague 20th Century-Fox, 12/85, 104 mins.		●●		●●	●							●●
KING SOLOMON'S MINES / J. Lee-Thompson Cannon, 11/85, 100 mins.		○						○	●●			●●
MAXIE / Paul Aaron Orion, 9/85, 98 mins.		●●	●	●						●●		●●
NIGHTMARE ON ELM ST. PT. 2 / Jack Sholder New Line, 11/85, 85 mins.				●	●		●●					●●
ONCE BITTEN / Howard Storm Samuel Goldwyn Co., 11/85, 93 mins.		●●		●	●●		●	○				●
ONE MAGIC CHRISTMAS / Philip Borsos Buena Vista, 11/85, 88 mins.	●●●	●	●●				●●			●●		●
PEE-WEE'S BIG ADVENTURE / Tim Burton Warner Bros, 7/85, 90 mins.	●●	●●●								●●		
RE-ANIMATOR / Stuart Gordon Empire Pictures, 6/85, 86 mins.	●●	●●	●●	●●	●●			○				●●
REMO WILLIAMS / Guy Hamilton Orion, 10/85, 121 mins.	●●		●●	●●●	●●			●				●●
SANTA CLAUS—THE MOVIE / Jeannot Szwarc Tri-Star, 11/85, 112 mins.		●			●●							●●
STARCHASER: THE LEGEND OF ORIN / Steven Hahn Atlantic Rel., 11/85, 98 mins.	●●								○	●●		●●
SILVER BULLET / Daniel Atlas Paramount, 10/85, 95 mins.	●●	●	●	●	●							●
TEEN WOLF / Rod Daniel Atlantic Rel., 8/85, 91 mins.	●●	●	●	●	○			●	●●			●●
TRANSYLVANIA 6-5000 / Rudy DeLuca New World, 11/85, 94 mins.	○	○	○	○	○			○	○			○
THE TWILIGHT ZONE / Phil DeGuere CBS-TV, weekly, 60 mins.	●●●	●●	●●	●●	●●		●●			○		●●
WEIRD SCIENCE / John Hughes Universal, 8/85, 94 mins.	○	●	●	●●	●							●●
YOUNG SHERLOCK HOLMES / Barry Levinson Paramount, 12/85, 109 mins.	●●	●●	●●	●●	●●		●●		●●			●●●

FSC/Frederick S. Clarke KC/Kyle Counts DKF/Dennis K. Fischer JPH/Judith P. Haris
MK/Mike Kaplan BK/Bill Kelley LPR/Les Paul Robley DS/Dan Scapperotti

SHADOW CHASERS

Directed by Kenneth Johnson. ABC-TV, 11/85, 120 mins. With: Dennis Dugan, Trevor Eve, Nina Foch, Marcia Strouman.

A mild TV version of GHOSTBUSTERS without any of its wit, charm and elaborate special effects. Dennis Dugan, a hack writer for a supermarket tabloid, writes books on unexplained events. Trevor Eve, a British professor affiliated with a Washington college, is forced to investigate psychic phenomena in order to get a grant from department head Nina Foch. In the 2-hour TV-movie opener they teamed up to look into an apparent haunting in a small California town, which turns out to be a

voice-activated computer!

There are no sparks between the lead characters, no suspense to the plot (written and directed by V creator Kenneth Johnson) and the brief special effects look as if they were thrown in to be excerpted in opening credits. ● JPH

TEEN WOLF

Directed by Rod Daniel. Atlantic Releasing, 8/85, 93 mins. With: Michael J. Fox, James Hampton, Scott Paulin, Susan Ursitti, Jerry Levine.

Michael J. Fox is miscast as a dork who ignores the nice girl who's interested in him to chase after an unattainable blonde. When he turns into a werewolf, he inexplicably

refuses to listen to his father explain the rules governing his transformation—which is just as well, as they seem to be only that he plays basketball better. The double used during the basketball scenes looks nothing like Fox, who is unrecognizable under the Burman Studios' makeup anyway. The ending is an excruciatingly dull, drawn out championship basketball game. Yawn. A waste of time. ● JPH

TRANSYLVANIA 6-5000

Directed by Rudy DeLuca. New World, 11/85, 94 mins. With: Jeff Goldblum, Ed Begley Jr., Joseph Bologna, Teresa Ganzel.

Two investigative reporters from a supermarket rag are

told to bring back a "Frankenstein Lives" story from Transylvania, where a town's cheerful exterior covers a dark secret. The Frankenstein's monster turns out to be an accident victim, the mummy a plastic surgery job, a shaggy wolf man just is a guy with a hair condition, and the girl in the Vampiella outfit just wants attention. Lame, unfunny comedy. This is one number that audiences won't want to remember. ●DKF

WARRIORS OF THE WIND

Directed by Kazuo Komatsubara. New World Pictures, 9/85, 95 mins. Animators: Hideaki Anno, Junko Ikeda, Shuchi Obara.

This rich-looking animated feature from one of Japan's leading cartoon directors is aimed chiefly at the younger set. The story about a post-apocalyptic race, residing in a valley threatened by an expanding toxic jungle is full of plot discrepancies which may be overlooked by the younger viewer. The problem of reconciling the opulent colors and fantastic insect creatures with the limited animation and interchangeable "bug-eyed" protagonists is never really solved. The poorly-dubbed voices might have been more appealing in Japanese, especially when saddled with idiotic lines like 'That's Lord Yuppa! Kill him and you'll be famous.' ● LPR

YOUNG SHERLOCK HOLMES

Directed by Barry Levinson. Paramount, 12/85, 109 mins. With: Nicholas Rowe, Alan Cox, Sophie Ward, Anthony Higgins.

What should have been a tender, fascinating, "what-if" story—Holmes and Watson meet as students in an English prep school—is weighted down with a far-fetched, heavy-handed plot line straight out of INDIANA JONES AND THE TEMPLE OF DOOM, complete with ersatz-Egyptian worshippers in an elaborate temple in the basement of an English wax factory.

Whatever warmth and pacing director Levinson manages with his youthful stars is interrupted by no less than six dream sequences, which seem included solely to give the effects designers at ILM a chance to strut their stuff (best among these is a computer-animated stained-glass knight and a barrage of anthropomorphized pastry, with stop-motion effects by Dave Allen). Not as calculating, perhaps, as other recent Spielberg-produced efforts, but offensively ingratiating nonetheless. ●● MK

CONAN ARTIST TELLS HOW



Boris Vallejo discusses in depth the techniques of a personal style which has placed him among the leading international fantasy and science fiction artists of today. His work has illustrated such writers as Edgar Rice Burroughs and Frederick Pohl, and has also appeared in the well-known series "Conan," "Tarzan," and "Doc Savage." Here Vallejo describes the subtle stages taken after initial concept to culminate in the final form of the fabulous paintings featured. Cloth, oversized, \$19.95.



CINEFANTASTIQUE BINDERS

Don't keep your old issues of *Cinefantastique* tucked out of reach in a dusty closet! Keep them close at hand and display them with pride inside our convenient custom binders.

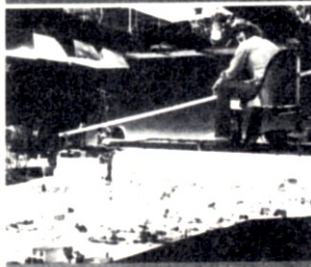
Covered in luxurious yellow vinyl with a silkscreened pen-and-ink cover emblem, our binders are specially designed to hold 12 issues. The wire binding allows you to insert and remove copies at will, without damaging a single page! So handy you'll want several, each \$6.95 plus \$1.00 postage.

EFFECTS ART DEMYSTIFIED

This unique offering details the processes involved in special effects photography. This updated version incorporates the latest advances in front-projection and traveling-matte techniques, and the introduction of computers and motion-control hardware into the visual effects arena. Designed to provide a basic familiarity with professional visual-effects processes currently in use throughout the world, this book conveys the spirit of the new generation of filmmakers who work outside of the major-studio system, often with quite modest budgets. This fourth edition features 130 new illustrations, many from feature films currently in release. 9 1/4 X 6; 442 pp. Cloth, \$24.95

SPECIAL EFFECTS CINEMATOGRAPHY

Fourth Edition



ORDER TOLL FREE BY PHONE OR USE ORDER FORM PROVIDED, SEE PAGE 60

AMERICA 3000

continued from page 7

graduate with experience on the Australian and Israeli stage and screen. "We even avoided leather gear, for the most part. We went with some basic African and Japanese designs which we believed that non-technological hunters and gatherers would be able to weave." Engelbach told the New York offices to drop the offensive ad. He was told to tend to his movie and leave the marketing to the big boys back home.

Engelbach also found himself saddled with an art director who periodically threatened to bolt the production, mainly, he said, because he hadn't been paid as promised. Steven Dane, who worked as assistant art director on *BLADERUNNER*, *BRAINSTORM*, and *GHOSTBUSTERS*, is in charge of his department for the first time, and producer Kol said there has been some question of his ability to deliver the goods. Kol said the 43 year-old "Hollywood brat" (whose father was an industry PR man and whose mother won three Oscars for her costume design in *JOAN OF ARC*, *SAMSON AND DELILA*, and *NIGHT OF THE IGUANA*) has not coped well with production problems.

Engelbach isn't so harsh on Dane, who was recommended to him by veteran genre art director David Snyder. "It's been real hard on Steven. His crew isn't familiar with the Hollywood system and it's made it more difficult for him to produce. But I'm getting what I want."

Dane, meanwhile, made no secret of his disdain for producer Golan. "He has 'ka-ka' for an aesthetic sense," said Dane. "Yet I do admire Cannon. Unlike the producers at Paramount who spent \$2 million redecorating their offices, Golan makes movies. I really think they're the wave of the future. But Golan's business ethics run a little to the right of Shylock and he lacks an appreciation for the creative potentials of film."

Nor is Dane at all enthused by the local industry talent. "The problem with these people is egotism," he said. "There's too little willingness to follow orders. Everyone's an innovator. No one is ready to pay his dues like I had to. My God, I was one of the few people Ridley Scott didn't beat up on, because I knew well enough to give him what he wanted. The Israelis are kidding themselves if they think they've got a world-class industry. This one-upsmanship may be great for kicking ass with the Arabs, but on my show, I want people to do my designs!"

Engelbach agrees. "At least Hollywood has a system. Israel doesn't. It all seems ad hoc, like they've never made a movie before. I can understand Dane's frustrations."

AMERICA 3000 special effects director Carlos de Marquis, on the other hand, has kept to a more even keel. Unlike Dane (who created

much of the detailed background and some of the vehicles for *BLADERUNNER*, and the backpacks and ghost traps in *GHOSTBUSTERS*), the Italian de Marquis is a technician. And in terms of effects he finds the assignment a "routine picture." No wonder. He worked, he said, as Carlo Rambaldi's assistant for 16 years, designed the *ALIEN* head, supervised the effects for *QUEST FOR FIRE*, and worked on *CONAN THE BARBARIAN*.

De Marquis said that AMERICA 3000 isn't a hardware or a vehicle film, which has made life somewhat easier for him. The props he designed are more mundane—crossbows that sling frisbee/scimitar hybrids, telescopic blades, a couple of smaller laser cannons. The molds for the film's monster, the mutant 'Aargh the Awful,' were prepared in the U.S.

Perhaps De Marquis' greatest challenge was to supply night lighting over the Dead Sea location using Israeli army issue flares. De Marquis planned to hoist the flares—each one capable of burning for 90 seconds—to a large helium balloon, triggering between six and seven hundred of them by remote control during the two weeks of shooting scheduled for the Dead Sea shoreline. "It's going to give the film an other-worldly feel I don't think has ever been attempted in a feature before," he said.

Despite initial conflicts and ill-will among some members of the film's executive staffers, Engelbach, Dane, De Marquis and Kol are convinced that AMERICA 3000 will do more than dazzle overlooking Jordanian border patrols with its flares and scantily-clad starlets.

"It's not going to be a derivative effort," said Engelbach, "though it will incorporate some images I carried away from a reading of *A Canticle for Liebowitz*. It's a very ambitious, totally designed film with a lot of humor and fantasy that should work on a number of levels. I'm not striving for absolute post-nuclear realism, obviously. Otherwise, I'd have to do a picture called *THUNDER COCKROACHES*."

Production designer Steven Dane with a mock-up of a post-nuclear village set.



PSYCHO II: The Shovel Murder

Director Richard Franklin came up with an idea to rival Hitchcock's shower murder.

Alfred Hitchcock's *PSYCHO* is often remembered for its Shower Sequence. If *PSYCHO II* is someday remembered for one particular scene, it will probably be its Shovel Sequence. *PSYCHO II* director Richard Franklin talked about his concept for the scene after finishing his most recent film for Universal, called *LINK*.

At the conclusion of *PSYCHO II*, Norman Bates meets Mrs. Spool, a woman who reveals herself to be his true mother. By this time Norman has gone mad again, poisons her tea, offers her something to eat and smashes her skull in with a shovel. He carries her lifeless body upstairs and off camera into a bedroom, from which their two voices are heard again in conversation. The sequence, running about four minutes, is one of the most morbidly chilling in years.

"My original concept for the scene almost worked," said director Richard Franklin, who wanted something to rival Hitchcock's shower sequence. "The shower scene was done in 78 cuts. It was murder with a sharp instrument, using montage. My idea was to depict murder with a blunt instrument, done without any cuts. Norman's mother comes in the door, the camera dollies to the right, setting up a two-shot of them at the table. At the end of the shot Norman picks up the shovel and smashes her. I wanted to use an overhead shot looking down."

Franklin had a dummy made of Mrs. Spool. "The dummy was lined up to match and looked very realistic," said Franklin. The scene was filmed first with the actress, who wore a protective skull cap under her wig to deflect a blow from a rubber shovel. Then Franklin filmed the scene with the dummy and a real

shovel.

"I figured that the actual blow on the head would be so violent that the audience would blink," he said. "At that instant we would make a matched cut. When they opened their eyes they would see the dummy being demolished, which would have been very strong."

"Unfortunately, when Perkins swung the real shovel to hit the dummy on the head, he knocked the lamp behind him and it started swinging," continued Franklin. "The match with the dummy worked brilliantly when we cut the shots together. The image of Mrs. Spool being done in by a real shovel was totally convincing. But in the background this light started swinging out of nowhere. We couldn't reshoot it because the dummy had been wrecked."

Franklin said he was able to salvage the dummy enough to shoot another angle, to bridge the two shots. Franklin also shot closeups of the dialogue because actress Claudia Bryar had been noticeably nervous, while waiting to get hit on the head with a shovel. Although his original concept didn't work, Franklin felt that ultimately the intent of the scene came through.

"It's still murder with a blunt instrument of the most extraordinary, outrageous type," he said. "It's almost out of a Tom and Jerry or Road Runner cartoon. With that scene I also wanted to bring *PSYCHO* full circle, with Norman being right back where he was at the beginning of the original. The last scene of *PSYCHO II* is Norman standing there, waiting for Janet Leigh to pull into the motel. In fact, there's even thunder on the soundtrack at that point, which suggests that it's about to rain." **E.G.**



Storyboards for director Richard Franklin's shovel murder in *PSYCHO II*.



PSYCHO II

continued from page 31

duction was recreating the decor of the "Psycho House," made even more troublesome by the fact that there was not a single color photograph taken on the set of *PSYCHO*. Franklin based the decor on color schemes used by Hitchcock in other films and on a search for the original props.

With a completed script, fully furnished house, and cast all set, production proceeded without a hitch, although the press harped about the fact that critics would likely despise such a sequel. "I took the view that if I didn't do it, someone else would," said Franklin. "I thought I could do justice to Hitchcock's memory better than most directors. I honestly felt that he would be well remembered by the film." Franklin added that Hitchcock's daughter, Patricia, upset over Donald Spoto's Hitch-

cock biography *The Dark Side of Genius*, thanked him at *PSYCHO II*'s New York premiere.

Writer Tom Holland responded to charges leveled by some at the film, that instead of emulating Hitchcock, *PSYCHO II* wallowed in the excesses of the currently popular slasher genre. "I didn't want to do a slasher film," said Holland. "At the same time, as you can tell from parts of the film, there was a feeling from the studio that there should be enough shock moments to satisfy the slice-and-dice crowd out there. Given today's market, I couldn't really disagree with them a lot. If you think about it, it was *PSYCHO* that opened up that whole genre."

According to Holland, nobody ever picked up a knife in the movies and graphically did somebody in until Hitchcock got Janet Leigh into the shower. "That scene sort of set everybody's mind working," he said.

"They took it a lot farther, God knows. The nonstoryline murders may have started with *HALLOWEEN*, but I don't think graphic killings would have been possible without Hitchcock opening up a whole new emotional level in *PSYCHO*."

While Franklin agrees with Holland about the sudden addition of shock sequences in *PSYCHO II*'s third act, he pointed to an artistic reason for the sudden shift in tone. "The second act of *PSYCHO* was an extraordinary change of direction," he said. "Marion Crane is killed in the shower, after a first act that is about stealing money. I felt that at some point it was incumbent upon us to make such a shift. The only way we could have done a shift that was as bold as the original would have been to kill Norman, and I didn't want to do that for obvious reasons."

"My idea was to put the audience in the same state of insecurity that we

all were throughout the second and third act in the original *PSYCHO*," continued Franklin. "I would have done it at the end of the first act, but buffs would have been expecting it to happen there, so I did it at the end of the second."

With *PSYCHO III* nearing release, both Holland and Franklin express pride in having gotten the series rolling again after so many years. "In retrospect," concluded Franklin, "all of the credit went to Hitchcock. All of the people who told me how difficult it would be, said they'd give me credit if I could pull it off. Later they said it was easy after we did it. Maybe if we hadn't done it so well, they would have said it was harder."

"Nonetheless I'm delighted with the film," he said. "They've made *PSYCHO III*, and that would never have happened if *PSYCHO II* hadn't worked." □

SOUNDTRACKS



STAR TREK COLLECTION Original Soundtrack

"The Cage"
"Where No Man
Has Gone Before"

ST Volume 1

"Is There In
Truth No Beauty?"
"Paradise Syndrome"

ST Volume 2

"Conscience Of
The King"
"Spectre Of The Gun"
"The Enemy Within"
"I, Mudd"

SECRET AGENT FILE

"Octopussy"
"I Spy"
"Man From U.N.C.L.E."
"Thunderball"
"Ipcress File"
"Casino Royale"
"Reilly: Ace of Spies"
"Our Man Flint"
"Get Smart"
"Run Spy Run"
"Goldfinger"
"The Rockford Files"
"You Only Live Twice"
"The Spy Who Came in
From the Cold"



GREATEST SCI FI HITS

SF Hits Volume 1

"Star Wars"
"The Outer Limits"
"Moonraker" & MORE

SF Hits Volume 2

"Twilight Zone"
"Dark Star"
"Dr. Who" & MORE

SF Hits Volume 3

"War of the Worlds"
"The Prisoner"
"Raiders"
"The Thing"
"E.T." & MORE



Recapture those thrilling moments from your favorite genre films through the rich and clearly recorded reproductions featured in our unique soundtrack collection. Whether you fancy traveling light years away into the galaxy with Luke Skywalker, or descending fathoms by taking a "voyage to the bottom of the sea," this collection is for you. The seven soundtracks listed above are available both in album and cassette (the STAR TREK collection is also available on compact disc) and provide hours of listening pleasure. For itemized prices see coupon.

**ORDER TOLL FREE BY PHONE OR USE
ORDER FORM PROVIDED, SEE PAGE 60**

GODZILLA 1985

continued from page 36

has rationalized the monster as a form of natural revenge. Keiju Kobayashi plays the prime minister as solemnly and seriously as the late Takashi Shimura in many such roles years ago. Yasuko Sawaguchi as the scientists' young female assistant Naoko overacts badly in her first film role, and Ken Tanaka as Hiroshi, a reporter, is quickly forgettable. As cornball as they may look to us now, what this film could really use are characters as strong as Dr. Serizawa, Dr. Yamane, Ogata and Emiko in the original.

For purely nostalgic purposes Raymond Burr reprises his role as American reporter Steve Martin, in footage added by the U.S. distributor. In the 1954 GODZILLA Burr was likewise added to help Anglicize the product. Thankfully Burr appears only minimally, saying very little except to tsk-tsk the generals' futile tactics and twiddle his thumbs while watching the Japanese action on a monitor. Military buffoons of the most irritating stereotype are featured in the U.S. footage which parades Dr. Pepper up front in a promotional tie-in to help defray the cost of production.

The U.S. version trims over 1/2 hour from the running time of the Japanese version. Most cuts are character exposition apparently deemed unnecessary for American audiences, though even some special effects shots are excised. One particularly nice moment, where you see Godzilla's reflection as a kind of negative image off the side of a glassy Tokyo building should have been kept. The original Japanese musical score is abridged and rearranged too, and sometimes replaced altogether with uncredited new material.

SILVER BULLET

continued from page 43

townspeople incredibly venturing out into a foggy night only to become equally bloody victims that we don't particularly care about. By then we realize that the only real suspense is in trying to guess the werewolf's human identity—and those that don't guess that the first time he appears on screen haven't seen many werewolf movies.

Throughout all this, the gore spawns more spasms of laughter than terror. That initial decapitation that starts the movie doesn't help any. But even if King intended some irony, as he must, it's just too hilarious to work well when the werewolf wrenches the bartender's baseball bat labeled "Peacemaker" from the vigilante and begins beaming the poor guy with it. King does try for some real humor but much too hard. The humorous dialogue is mostly Gary Busey's and it's his acting skill more than any intrinsic wit that makes it work.

Even with some of this misguided

Though the U.S. version moves at a faster clip and provides some familiar touchstones for English audiences, it is nonetheless a shame that Japanese genre films in general are given this kind of re-editing slap-in-the-face as a matter of course. The dubbing of Japanese voices is okay, nowhere near as bad a job as New World did for their release of TIDAL WAVE (formerly Toho's SUBMERSION OF JAPAN).

When first apprised of evidence of Godzilla's return the Japanese prime minister utters, "I'd hoped I'd never hear that name again." That sets the tone for the entire film. While not working tongue-in-cheek, Japanese director Kohji Hashimoto (SAYONARA: JUPITER) faces the unenviable task of restoring much needed dignity and freshness to a character who's often O.D.'d on the worst kinds of market saturation. After Godzilla has fought everyone but Rocky, trying to thrill us with a solo performance may seem hopeless. But Hashimoto succeeds in surprising fans long since jaded at the thought of Godzilla ever returning to the screen. Hashimoto brings human contact with Godzilla to new levels of closeness, catching people in moments just before the big stomp, as Godzilla tears down Tokyo in what must be called the classic style.

Critics have remarked that GODZILLA: 1985 is more a remake than a sequel. Though screenplay credit reads "Based on an original idea by Tomoyuki Tanaka," the demise of Godzilla—falling into a volcano—is just a stock ending Toho has used in such films as YOG, RODAN, and WAR OF THE GARGANTUAS. The film's repetition of tired ideas seems to imply that Toho has nothing new to say in a Godzilla movie. □

humor, the film might have succeeded had King offered us something more in the character of Rev. Lowe. We don't really know why he's turning into a werewolf at night. In one confrontation, Lowe suggests that he sees himself as an avenging angel when he confesses that he killed the pregnant lady to prevent her from committing a more egregious sin, suicide. But nothing more is made of Lowe's remark and that justification fails in most of the other murders anyway. So the werewolf becomes a pretty artificial representation of evil—and that's even before we have to sit through the embarrassingly artificial but apparently obligatory scene of Lowe's transformation from human to beast, courtesy of Carlo Rambaldi.

Stephen King's development as a novelist and even his treatment of three of the characters here suggests he certainly has the power to transform himself into a more humanistic scriptwriter of horror films, but this SILVER BULLET isn't exactly the shot he needs. □



Godzilla Filmography

Sixteen films in more than 30 years, all made by Toho Films of Japan

By Greg Feret

For a period spanning 31 years the Toho Film Company of Japan has produced 16 films featuring Godzilla (or Gojira as he is called over there). This puts Godzilla among the most successful screen characters proprietary to a single studio. Tomoyuki Tanaka has served as executive producer for all of them.

If there is one person who could be termed the prime mover behind Godzilla, it would not be director Ishiro Honda, who has directed half the series entries, or producer Tanaka, or any of Toho's screenwriters, but rather the man in charge of the special effects, the late Eiji Tsuburaya. It was his long-time desire to emulate King Kong that was the motivation behind his work in the first Godzilla film. Honda has readily acknowledged that he freely shared directing chores with Tsuburaya for the scenes involving the monsters. Reportedly, both Honda and series music composer Akira Ifukube refused to be drawn out of retirement when asked to work on the new Godzilla film, based on their feeling that the films should have ceased after Tsuburaya's passing in 1970.

• 1954—GOJIRA (U.S. release GODZILLA, KING OF THE MONSTERS by Trans-World Films in 1956). Directed by Ishiro Honda; screenplay by I. Honda and Takeo Murata from a story by Shigeru Kayama. The first film in the series is dark and somber, a tone that the sequels dropped. Eiji Tsuburaya handled special effects, and would continue in that capacity until his death in early 1970. The film was rumored to have been bought from Toho for a paltry \$12,000 by Joseph E. Levine for U.S. release, who had it heavily re-edited, adding scenes with Raymond Burr. As in all films of the series, the Japanese version is better.

• 1955—GOJIRA RAIDS AGAIN

(U.S. release GIGANTIS, THE FIRE MONSTER by Warner Bros. in 1959). Directed by Motoyoshi Oda; screenplay by T. Murata and Shigeaki Hidaka from a story by Shigeru Kayama. A hastily produced follow-up, this film pits Godzilla (inexplicably re-named Gigantis) against another prehistoric dinosaur on all fours called Anguilas (pronounced Angerus). Not very memorable.

• 1962—KING KONG VS. GODZILLA (U.S. release by Universal in 1963). Directed by I. Honda; screenplay by Shinichi Sekizawa. In what were to be his last years Willis O'Brien (technical genius behind the 1933 KONG) attempted to develop and sell to the studio a film called KING KONG VS. FRANKENSTEIN. Universal producer John Beck was approached as to the rights for the latter monster, and RKO granted sequel permission for the former. Beck on his own then took the idea to Japan, where Toho saw the story as a vehicle to bring Godzilla back after a 6 year absence. The end result was a bane to anyone except kids, who ate it up at Saturday matinees and made it the most financially

successful of the series on both sides of the Pacific. Beginning with this entry, all films were lensed in color and scope.

• 1964—GODZILLA AGAINST MOTHRA (U.S. release GODZILLA VS. THE THING by A.I.P.). Directed by I. Honda; screenplay by S. Sekizawa. Perhaps the best of the 'vs' films, with a better-than-average dubbing job. Many U.S. Godzilla fans rank this entry #1.

• 1964—GHIDRAH, THE THREE-HEADED MONSTER (U.S. release by Walter-Read/Sterling in 1966). Directed by I. Honda; screenplay by S. Sekizawa. The first film where Godzilla (inadvertently, however) turns hero, allying with Rodan and Mothra to fight off flying space monster Ghidrah. Marks the beginning of the series' decline.

• 1965—INVASION OF THE ASTRO-MONSTERS (U.S. release MONSTER ZERO by U.P.A. in 1970). Directed by I. Honda; screenplay by S. Sekizawa. An attempt to intermingle elements of Toho space operas with Godzilla on Planet X. Very disappointing with a heavy use of stock footage.

The late Eiji Tsuburaya directs MONSTER ZERO (1970). Above: Japanese posters for GODZILLA VS. THE SMOG MONSTER (1971), GHIDRAH, THE THREE-HEADED MONSTER (1964) and KING KONG VS. GODZILLA (1962).



• 1966—EBIRAH, HORROR OF THE DEEP (U.S. release to TV only as GODZILLA VS. THE SEA MONSTER by Walter-Read/Sterling in 1968). Directed by Jun Fukuda; screenplay by S. Sekizawa. The series takes a left turn with a kind of south seas adventure. Godzilla enters only in the second half, in a relatively minor role.

• 1967—SON OF GODZILLA (U.S. release only to TV by Walter-Read/Sterling in 1969). Directed by J. Fukuda; screenplay by S. Sekizawa and Kazue Shiba. Another adventure on a remote Pacific island. Sequences where Godzilla instructs his son to use atomic breath are silly but nonetheless adorable.

• 1968—DESTROY ALL MONSTERS (U.S. release by A.I.P. in 1969). Directed by I. Honda; screenplay by Kaoru Mabuchi and Honda. Toho's attempt to revive the slipping U.S. theatrical market by throwing all their monsters from past films together on Monster Island, where a better future world has corralled them for security and observation. Besides Godzilla, there is Ghidrah, Rodan, Mothra, Anguilas, Gorosaurus (from KING KONG ESCAPES), Baragon (from FRANKENSTEIN CONQUERS THE WORLD), Spiga and Minya (from SON OF GODZILLA), Manda (from ATRAGON), and Varan (so many monsters in fact that some only serve as background and never really enter into the action).

• 1969—GODZILLA'S REVENGE (U.S. release by U.P.A. in 1971). Directed by I. Honda; screenplay by S. Sekizawa. Godzilla and friends are back on Monster Island, but this time only in the mind of a child who is being bullied at school. Short, amusing and done with a light, warm touch. The last of the series with special effects by Eiji Tsuburaya.

The Godzilla films produced in the early '70s are of relatively poor

continued on page 60



HORROR SCI-FI & FANTASY TRAILERS ON BETA OR VHS



Trailers are frequently better than the movies they hype, a unique art form all their own. These five hour-long compilations feature previews from the famous and infamous. **\$34.95** each, plus **\$3.50** postage.

HITCHCOCK COLLECTION

Rebecca, Suspicion, Saboteur, Shadow of a Doubt, Spellbound, Notorious, The Paradine Case, Rope, Under Capricorn, Dial M for Murder, Rear Window, To Catch a Thief, The Man Who Knew Too Much, The Trouble With Harry, Vertigo, North by Northwest, Psycho (Famous Hitchcock Tour), The Birds, Marnie, Torn Curtain

HORROR/SF I

Frankenstein, Earth vs the Flying Saucer, Golden Voyage of Sinbad, The Time Machine, Freaks, It Came From Outer Space, Jaws, I Married a Monster From Outer Space, Man of a Thousand Faces, Them, They Came From Within, King Kong, Dr. Terror's House of Horrors, Legend of Hell House, The Tingler, Monster on the Campus, It, the Terror from Beyond Space, Phantom of the Paradise, Phantom of the Opera '62, The Mole People, Wait Until Dark, Son of Kong, Incredible Shrinking Man, Squirm, Mad Monster Party, Psycho, Willard, Creeping Flesh, Homicidal, Night of the Living Dead, Texas Chainsaw Massacre, Silent Night, Evil Night, Invasion of the Saucer Men, The Green Slime, War of the Worlds

HORROR/SF II

The Thing, Man Who Turned to Stone, Fiend Without a Face, Barbara, Rodan, Blood Beast From Outer Space, Giant Gila Monster, The Alligator People, Curse of the Fly, Children of the Damned, The Gamma People, Day of the Triffids, Attack of the Crab Monsters, The Human Vapor, Target Earth, Varan the Unbelievable, Creeping Unknown, The Omega Man, 20 Million Miles to Earth, Latitude Zero, The Unknown Terror, Monster That Challenged The World, The Andromeda Strain, Monster from Green Hell, Five, First Men in the

Moon, This Island Earth, The Invisible Ray, Forbidden Planet, Godzilla, King of the Monsters

HORROR/SF III

Werewolf in a Girls Dormitory, Corridors of Blood, Attack of the Killer Shrews, Eegah!, Creature From the Haunted Sea, Creature Walks Among Us, Horror of Party Beach, The Old Dark House (Bill Castle), The Mysterious Island (original '29), The Bride of Frankenstein, The Skull, Frankenstein Meets the Wolfman, From Hell it Came, Gorilla at Large, Bride of the Monster, The Haunting, The Mummy ('31), Frankenstein 1970, The Slime People, Dr. Blood's Coffin, Mighty Joe Young, Invasion of the Body Snatchers, The Manster, The Exorcist, The Crawling Hand, The Haunted Strangler, Curse of the Demon, The Abominable Snowman of the Himalayas, The Little Shop of Horrors, The Fearful Vampire Killers, The Phantom of the Opera ('42), The Devil Dolls (Tod Browning), The Climax (Karloff)

AMERICAN INTERNATIONAL

Meteor, High Ballin, The Wild Party, Squirm, The Gay Deceivers, Return of Count Yorga, Bloody Mama, The Oblong Box, Wild in the Streets, Blood Bath, Ghost in the Invisible Bikini, Beach Blanket Bingo, Masque of the Red Death, Muscle Beach Party, Bikini Beach, Comedy of Terrors, Beach Party, The Haunted Palace, The Raven, The Pit and the Pendulum, The Premature Burial, The Fall of the House of Usher, The Amazing Transparent Man, Bucket of Blood, The Brain That Wouldn't Die, Attack of the Puppet People, Night of the Blood Beast, How to Make a Monster, I Was a Teenage Frankenstein, I Was a Teenage Werewolf, Blood of Dracula, Invasion of the Saucer Men, Phantom From 10,000 Leagues

**ORDER TOLL FREE BY PHONE OR USE
ORDER FORM PROVIDED, SEE PAGE 60**



In order to scare his future father (Crispin Glover) into falling in love with his mother, Marty dresses up like a visitor from outer space and gives him the order.

BACK TO THE FUTURE

continued from page 45

branching point would be through other dimensions at right angles to our world. Gribbin's theory has not been very favorably reviewed; most scientists today truly think that no matter how one might propose to warp spacetime, the speed of light barrier cannot be broken.

If the majority of the scientific community is correct and physical objects cannot be accelerated beyond light speed to achieve time travel, it might be possible to send information at faster-than-light speeds. In **BACK TO THE FUTURE** when Dr. Brown conducts a time travel experiment on his dog—the pooch is named Einstein—he assures Marty that the molecular structures of the hound and of the DeLorean have been preserved. Dr. Brown's invention allows the information which makes up the recipe for the molecular structure of the dog and the car to be abstracted and then to be encoded on a beam of energy sent at superluminal speed into the past or into the future. Upon arrival, the molecular structures of the car and of the dog are reassembled according to the information recipe.

One problem with sending information back in time is that although scientists know of the existence of energy beams, such as radar guide waves which move at superluminal speeds, they also know that, according to Einstein (the physicist—not the dog), such beams cannot be modulated to carry information.

In **BACK TO THE FUTURE** Marty brings a poster telling the exact spot and time that lightning is to strike the town's clock tower. A random past event becomes for him a fixed and determined future event. Human knowledge of the future is always uncertain but things might be very different if we had certain knowledge of things to come. In **BACK TO THE FUTURE**, Dr. Brown says that he fears the consequences of that knowledge. Yet he cheats against his own dictum and salvages a letter from Marty telling

him about an attack by terrorists. The audience is not told exactly when Brown decided to piece together the letter from Marty telling him about the attack. It could be that the scientist did not tell Marty about his bulletproof vest at the beginning of the film because such a warning might have prevented Marty from rushing into the DeLorean time machine and writing Dr. Brown the letter.

It is possible to think of Dr. Brown's self as smeared over a range of worlds just as in the quantum theory an unmeasured electron can be considered to be smeared over all its possible orbits. Such a smearing of self across worlds would account for that truly eerie moment in the film when Marty, returning to 1985, sees himself as a weird *doppelganger*, taking off in the DeLorean time-machine apparently to loop back to the past and from there back to the future. It might be noted that in one version of the quantum theory, reality is an infinite series of possible worlds. Our finite human minds cannot usually grasp this truth. Only rarely, perhaps during a paranormal experience, do humans become aware of possible other worlds—or at least that is what some advocates of a possible world theory argue. In this theory, there are really

Christopher Lloyd as Dr. Emmett Brown, Spielberg's archetypal looney inventor.



an infinite number of Marty's watching other Marty's drive away. Marty was lucky to see only one of his spacetime twins.

But, it is on the timeless plane of myth, not speculative fiction, that **BACK TO THE FUTURE** has its finest moments. On this level, Marty, Dr. Brown, and the other characters in the film are always basically the same—no matter what time may do to them. From the ethereal world of the timeless, Dr. Brown can emerge eternally as the epitome of the benign mad scientist, a living embodiment of Walt Disney's Gyro Gearloose or of Gene Wilder's young Frankenstein. In that timeless realm Marty can participate (or rather, almost participate) in that delightful parody of the Oedipus myth in which Marty's mom awakens in the nick of time: "When I kiss you Marty, it's sort of like . . . kissing my brother . . . !" In that magic time zone, Chuck Berry can via telephone hear the creation of a new style of music: a frenzied sound from the future—courtesy of Marty, who accompanies his performance with a wild dance with his own guitar.

In its best moments, **BACK TO THE FUTURE** speaks of timelessness—of those things that are never lost because they are always true: most of us at one time or another will fall in love. If most of us will never invent anything as magnificent as a time machine, most of us do at times experience the great satisfaction of "getting something right." In spite of the hydrogen bomb and the mass starvation that are twin swords of Damocles hanging over the world today, the world of the future might turn out to be a fusion-powered utopia as the film suggests—and, in any case, the world can always get better. None of these themes are presented in a heavy, pedantic, or preaching fashion. The film is filled with laughter. Seriousness does not always have to be solemn!

Like all great myths, **BACK TO THE FUTURE** will become a part of our memories. We will want to see it again and again. It will take us back to the great themes of fate and chance, of change and changelessness, and of timelessness and time. It summons us to enjoy its fun again, another great summer movie reminding us of the happier moments of growing up, calling us to those happy summer movies of long ago, and beckoning us to those joyous summer movies yet to be. □

BACK TO THE FUTURE

A Universal release. 7/85, 116 mins. In color. Director, Robert Zemeckis. Producers, Bob Gale and Neil Canton. Executive producers, Steven Spielberg, Frank Marshall, Kathleen Kennedy. Director of photography, Dean Cundley. Production designer, Lawrence G. Faulk. Makeups, Ken Chase. Art director, Todd Hollowell. Special effects supervisor, Kevin Pike. Screenplay by Robert Zemeckis and Bob Gale.

Marty McFly	Michael J. Fox
Dr. Emmett Brown	Christopher Lloyd
Lorraine Baines	Lea Thompson
George McFly	Crispin Glover
Biff Tannen	Thomas F. Wilson
Jennifer Parker	Claudia Wells
Dave McFly	Marc McClure
Linda McFly	Wendie Jo Sperber



Katt's wife (Kay Lenz) is transformed into a grotesque witch. Makeup sketches (above) illustrate the cartoon look director Stephen C. Cummins sought in the special effects, realized by James Cummins.



HOUSE

continued from page 10

Big Ben character, played in the flesh by Richard Moll. Once a fearless fighting machine like Arnold "COMMANDO" Schwarzenegger, in the end Big Ben is reduced to a living skeleton, seeking revenge for his torturous death at the hands of the Vietnamese. Like **THE TERMINATOR**, Big Ben keeps coming back for more until he's finally defeated with a grenade in his bony belly.

Since Moll is 6'8" and weighs 250 lbs., the production team had to locate a skinny double who could stand-in for him during the more rigorous effects scenes. They found Kurt Wilmont, a slim 6'8" tennis player, who weighed only 170 lbs. The Big Ben suit was constructed around Wilmont.

"We never discussed the Big Ben character as a puppet because the action was just too complicated," said Cummins. "The head was a complete mask with radio-controlled devices inside the face to give expression to the eyes and what's left of the poor guy's lips. The rest was a rubber suit of mummified muscles and protruding bones. I don't think remote capabilities have been done to the extent we used

them on this character. Big Ben could move about the set without having an army of technicians trailing after him."

Cummins most intricate creation was the war demon, a large pneumatically operated creature that represents Roger's Vietnam victims who return to haunt him. The fully mechanized puppet took over three months to construct and 17 people to operate. The result was a monster 18 feet long with massive 8-foot arms, which one effects technician says is similar to a ghost planned in **POLTERGEIST II: THE OTHER SIDE**.

The dark void Roger finds behind his bathroom cabinet was created by hanging black drapes with a single light source behind them. "We tried to keep everything as low-tech as possible even though it did get very technical toward the end," said Cummins. "The unique aspect of this film is how we achieved such an unusual look on location by just using our ingenuity."

In the void Roger encounters a batlike creature with a skull face and long, thin arms. It flies over him, grabs a gun out of his hands and fires back at him. "The void critter was thrown at us at the last minute," recalled Cummins. "Originally it

was just going to be a hand puppet, but we managed to come up with a mechanical effect with a head that rolled around, a mouth that opened and closed, and wings that flapped."

Apparently, Miner and crew had a few horror stories of their own with this particular effect. "We tried to do the shot first with the creature Cummins made but we all knew ahead of time it wouldn't work because of its limited movement," said Miner. "So we cut the sequence together with the footage we had and hired Dream Quest to construct a miniature. They animated the flying creature and we intercut it with the live action already shot. Some shots were composited using rear projection. The black void made it very simple to matte, which is one of the reasons we designed it that way."

In addition to stop motion, Dream Quest is compositing scenes of Roger hanging from his kitchen floor above a 150-foot drop into the ocean. Ordinary blue screen traveling mattes were used for down shots of Roger hanging with the surging ocean in the background. Up shots were composited using a Rocco Giofre matte painting with the tiny live action figure of Roger rear projected in the center. Another optical involves a dummy of Big Ben falling into the ocean with Roger watching from the cliff top.

Cummins used hand puppets for the three mischievous demon kids that kidnap Roger's son, sporting a full range of facial expressions for close-ups. A simple liquid latex mask was also worn by a small actor. Cummins likens the look they achieved to something from a Chuck Jones cartoon.

Cummins favorite character is the 500-lb. witch that Roger's wife (played by Kay Lenz) changes into. "She wore a **BRIDE OF FRANKENSTEIN** hairdo and looked extremely slutty," he laughed. "Roger shoots her in the stomach with the shotgun but she keeps coming back. He finally has to hack her to pieces and buries the pieces in garbage bags. Later, her hand reappears. Like a comedy of errors, he can't seem to get rid of her."

A mammoth sculpture of the agonized, ghostly faces of Vietnam war casualties.



TWILIGHT ZONE

continued from page 23

Harlan has been called a genius and he really is."

In addition to heading the writing staff, James Crocker has also produced a number of the show's episodes, and has written some original scripts as well as polishing and rewriting freelance submissions. Two originals Crocker wrote are "A Little Peace and Quiet," the second segment of the show's premiere episode starring Melinda Dillon, about the pitfalls of stopping time, and "Chameleon," about an alien with very adaptive qualities, both directed by Wes Craven. Crocker also adapted "Dead Woman's Shoes," from the original TWILIGHT ZONE episode "Dead Man's Shoes" by Lynn Barker, about shoes that imbue the wearer with a consuming vengeance.

O'Bannon pointed out a special strength that Crocker brings to the staff. "He is very much the point man," said O'Bannon. "He is adept at structure and he's a terrific polish man to do the final rewrites. It amazes me how very sound he is on genre feeling, considering he's not known for writing fantasy. He brings to the scripts a good, solid structure."

Rockne S. O'Bannon, at 29 the youngest member of the staff, crossed over into THE TWILIGHT ZONE as a result of a freelance submission of a spec script. Crocker remembers reading O'Bannon's "Wordplay," a nightmare in double-talk. "I could not believe that the guy came up with the idea and that he

Roberts Blossom as "The Burning Man," adapted from the Ray Bradbury short story and directed by J. D. Feigelson.



Adrienne Barbeau is possessed by the gargoyle-spirit of an inner city school in "Teacher's Aide," written by Stephen Barnes and directed by B. W. L. Norton.

made it work as well as he did," said Crocker. "We said to each other 'Who is this guy?' because we'd never heard of him. I mean—Rockne S. O'Bannon—that's a name you remember. We signed him up right away and put him on as story editor. He has more than fulfilled our expectations at this point. He's bright and young and this is going to be a tremendous career starter for him."

O'Bannon takes up the tale. "'Wordplay' was my first professional sale in the industry and was actually one of two scripts that I'd written for a show called DARK-ROOM. That show was cancelled so I tossed the scripts into the drawer because there's not a lot you can do with half hour spec fantasy scripts."

O'Bannon has also adapted Charles E. Fritch's story "The Misfortune Cookie," and wrote another original teleplay, "The Shadow Man," about a boogie man who camps out under a young man's bed. O'Bannon is also scripting a Theodore Sturgeon tale, "Yesterday Was Monday," about a couple caught in time.

The fresh ideas and creativity typified by a newcomer like O'Bannon may prove to be the lifeblood of the new series. As Ellison pointed out, "We've got the best of the young writers who can do both prose and scripts—and there are not many who can do that. The Robert A. Heinlein story *By His Bootstraps* [a classic story of travel in time] is being scripted by David Gerrold. Who better? David's a great admirer of Heinlein. He's known him for years. When it came time to assign the story it was clear that we should go with someone who would have the passion."

Brennert is enthusiastic when he looks down the list of stories and scripts that are being prepared by other writers. Donald Todd has contributed two comedy scripts, "The Uncle Devil Show," about black magic taught to kids a la video cassette, and "Dealer's Choice," about a poker game where one mysterious player consistently wins with a hand of three sixes.

A number of fantasy and science fiction writers have done freelance scripts for the show, including

Edward Bryant and J. Neil Schulman. And other writers in the field have been given assignments including Steve Barnes, George R. R. Martin, and Carter Scholz, who Brennert called "one of the most promising young writers in the science fiction field."

Fantasy writer Michael Cassutt has done a funny credit card approach to the theme of three wishes. Henry Slesar has contributed two scripts: "Examination Day," an adaptation of a futurist story by Florence Engle Randall about a young boy's unexpected score on a government intelligence test, and "The Watchers," a cynical look at future urban paranoia. Haskell Barkin, a writer with fantasy credits has done "Play Time." J.D. Feigelson adapted a Ray Bradbury story, "The Burning Man," a parable about the worst possible hitchhiker. And Bradbury himself has written an original teleplay for the show.

Richard Matheson, an alumnus of the original series, has also contributed a script. "Two of his scripts for the old series were never made," said O'Bannon. "One he's going to rewrite for us called 'Button, Button' [a creepy fantasy in which you can receive \$1 million for simply pressing a button]. I would really like to get him involved in adapting other of his short stories or coming up with new originals for us.

"Matheson came in and visited us

a while ago," continued O'Bannon. "We all kind of stood in awe of him. Matheson is really one of the TWILIGHT ZONE Big Three—Charles Beaumont, Rod Serling, and Richard Matheson—he's the only survivor."

The bulk of the rewriting, polishing, and adapting still falls on the shoulders of what Ellison calls "the brain trust... the five men who form the story unit, DeGuere, Crocker, Brennert, O'Bannon, and myself... we are five schmartz guys."

If the level of writing on the new TWILIGHT ZONE is due to anything in particular, it may be the freedom the writers have on this production. As a writer with many varied staff experiences, Alan Brennert is optimistic about the creative freedom the writers have enjoyed thus far.

"In most of my experience on TV 'sit still and shut up' has been the operative rule," said Brennert. "TWILIGHT ZONE has been a very happy exception to this. They are very respectful of the writers' feelings. I've been on shows where we've had very good writers on staff and it's simply the system that grinds it down. Someone once described the process of dealing with the corporate/bureaucratic structure as 'being nibbled to death by ducks'... and it's the truest thing I've ever heard. I think the difference on TWILIGHT ZONE is first of all we've had very good relations with CBS. I think they realize that what they have here is not ordinary TV—it's not formula TV. We don't have to have two car chases per episode, an action sequence here, an artificial climax every 15 minutes. Every once in a while I kinda look up and say to myself 'Are we really doing TV here?'" [Ironically, Harlan Ellison resigned from the show in November, protesting CBS' interference with his Christmas episode, which was to mark his directorial debut.]

Brennert also points out a major strong point of the show's anthology format. "The problem with so much of television is that it's immensely bloated... you have one hour TV scripts that have 30 minutes of story. We've been able to write things exactly as long as they have to be. On

Barrett Oliver must face "Gamma," adapted from the Stephen King story by Harlan Ellison and directed by Bradford May, also the series' director of photography.



TWILIGHT ZONE you're never going to know what's going to happen... any character can die... any kind of change can be made. You can do something which is a rollercoaster ride—something which will grab a viewer and not let go until the story is over."

Ellison sees the show as going against the commercial grain. "The audience has an inarticulate power that it tries to wield," he said. "It wants more of the same. That's one of the great curses of this genre—that if you do something successful they want more and more of the same, which is why there are 26 *Dune* books... I think that is a way of killing a writer and killing talent. What we are doing is we are breaking out of the mold. Things are gonna be done differently."

Like the rest of the show's writing staff, Ellison respects the old series, but is restless to move on and go beyond what Serling accomplished. "One thing I find necessary to say to a lot of people," Ellison noted, vexed, "they'll talk to me about the old show—I don't wanna hear that any more. The show's been on now for 25 years and everybody knows 'em by heart. They'll say 'Hey, how about 'Walking Distance'... how about the one with Burgess Meredith and the eyeglasses... how about the one with the camera that stops time... I say 'Look folks—I'm up to my ears in that.' That was chapter one of **THE TWILIGHT ZONE**. That's done. Rod did that part. Rod's dead. And now the mantle has fallen to us. We're a different generation, we're a different sensibility and we understand what the show was. People ask us 'Are you gonna do the old shows over again?' Well, hell no! There's no point to that! The shows were done once. They were done as well as they could be done. There's no point in our going over and chewing that food twice. What we're doing is the new chapter."

Without the intense, measured voice of Rod Serling to waltz us in and out of **THE TWILIGHT ZONE**, it may seem like something is missing. Even on the weaker episodes we still looked forward to Serling materializing at the end of those long, swooshing camera pans. Although nostalgia leads us to think otherwise, the original **TWILIGHT ZONE** did not hit a home run every time up and it is unrealistic to expect that of the new series. The opener in fact, Ellison's "Shatterday," scripted by Brenner, turned out to be a bit of a disappointment.

Die hard **TWILIGHT ZONE** FANS—and they are legion—may resist fully embracing the new series because they perceive it as a replacement for the original one. In the classic **TWILIGHT ZONE** episode "Walking Distance," Martin Sloan discovers that a longing for the past is ultimately frustrating. He is urged to stop looking behind and try looking ahead. Lesson to be learned in **THE TWILIGHT ZONE**. □

SANTA CLAUS

continued from page 44

was done primarily for the American market."

Apart from time—1½ years of preproduction plus traveling to Greenland, the Arctic Circle and other locations—the major cost on **SANTA CLAUS** involved the reindeer. "The first sleigh take-off took us six months to prepare," said Salkind. "We never shot the real reindeer close to the animatronic puppets. Separately they gave us the best reality."

Salkind hinted that his next film would be a warrior epic. His affair with the **SUPERMAN** series is at an end due to the sale of the film rights to Cannon. "We believed in those pictures," he said, "But it comes to a certain point with sequels where you lose the drive. I hope **SUPERMAN IV** is great, but I just couldn't do any more. Why put two years of your life into something that has no more juice? No matter how hard we tried, every successive sequel was compared to **SUPERMAN**. Cannon needs a big turnover. We don't. The deal came at a time that was mutually beneficial for all concerned, and it involves future options on **SUPERGIRL** and **SUPERDOG** as well." □

WEIRD SCIENCE

continued from page 48

this man got this kind of money to make such a piece of high-concept nonsense. Even the teen audience threw a cold shoulder to the end product; only Oingo Boing, singing the upbeat title track (which makes an ingenious play on Colin Clive's **FRANKENSTEIN** exclamation, "She's alive!"), got any mileage out of this dead-in-the-water artifice.

What makes **WEIRD SCIENCE** so appalling isn't just that it's a waste of money or that it continues to perpetrate the one-dimensional image of teenagers as sex-obsessed fashion robots; the movie is also a lie. Does anyone believe for a moment that two hot-to-trot adolescents who have a curvaceous fashion model at their beck and call wouldn't be using her (in both senses of the word) to work off their sexual frustrations? But Hughes doesn't even have the courage to follow-through on his own set-up: Lisa never consummates anything with her creators; curiously, she becomes more of a den mother to the boys than a sex slave.

WEIRD SCIENCE shows the kind of disaster that results when a director has too much power. The calamitous nature of this enterprise reminds me of an old quote attributed to a studio power figure, who was sitting pretty at the time of Jerry Lewis' string of hits in the early '60s: "If that boy wants to burn the studio down, I've got a match for him." Where are the studio execs with matches when you need them? □

CFQ BOOKSHOP

TOMB IT MAY CONCERN



CRYPT KEEPER



BRAIN EATER



WEREWOLF



THE SKULL



SATAN



THE PHANTOM

FROM THE CRYPT

The Crypt designs and makes whole-head latex masks, carefully airbrush painting them to each collector's needs. All masks come complete with hair, with the exception of The Skull which comes with a satin hood. Masks are specifically designed for comfort and wearability, providing the perfect effect for costume parties, conventions, and of course, Halloween use. These unique designs are easy to put on, without the claustrophobic feel of some whole-head masks. And, The Crypt sets the prices at a reasonable **\$45.00 each, plus \$2.00 postage.**

ORDER TOLL FREE BY PHONE OR USE ORDER FORM PROVIDED, SEE PAGE 60

CFQ BOOKSHOP

1-800-345-8112

To order by credit card (Visa and Mastercard only), dial the number above toll-free (in Pennsylvania, dial 1-800-662-2444). Calls accepted 24 hours a day, seven days a week.

To Order By Mail

Check items you wish to order and fill out form below (a xerox copy or handwritten list is acceptable). Credit card orders (Visa and Mastercard only) should include signature, card number, and expiration date. Make checks, money orders, and bank drafts payable to CINEFANTASTIQUE. Foreign orders, please pay in U.S. funds only.

Shipping Information

Books are packaged securely in air-cushioned envelopes or sturdy shipping cartons. Magazines, are mailed in envelopes, to arrive unmarked and in collector's item condition. Videotapes and soundtracks are shipped U.P.S. Please allow 6 to 8 weeks for delivery.

Postage Charges

No charge for CINEFANTASTIQUE subscriptions. Add per item: 50¢ for books, \$1.00 for binders, \$2.00 for soundtracks (\$3.00 in Canada, \$5.00 foreign), \$2.00 for masks, and \$3.00 for videotapes (\$5.00 Canada and foreign).

CINEFANTASTIQUE SUBSCRIPTIONS
 4 Issues USA \$18.00
 4 Issues Foreign/Canada \$21.00

INSIDE FRONT COVER

Stephen King Collection \$59.98
 Beta VHS

PAGE 52

Boris Vallejo Art Book \$19.95
 SPFX Techniques \$24.95
 CFQ Binder \$ 6.95

PAGE 54

Star Trek Soundtrack \$ 9.95
 Star Trek Soundtrack CD \$19.95
 Star Trek Volume 1 \$ 9.95
 Star Trek Volume 2 \$ 9.95
 Secret Agent File \$ 7.98
 Greatest SF Hits \$ 7.98
 Greatest SF Hits 2 \$ 7.98
 Greatest SF Hits 3 \$ 7.98
 Album Cassette

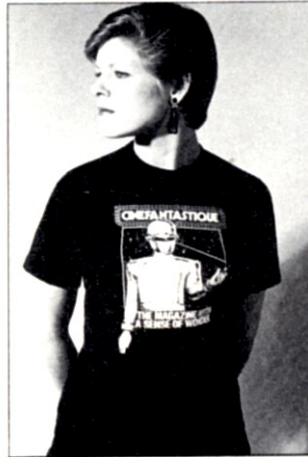
PAGE 56

Hitchcock Collection \$34.95
 Horror/SF I \$34.95
 Horror/SF II \$34.95
 Horror/SF III \$34.95
 American International \$34.95
 Beta VHS

PAGE 59

CRYPT MASKS

The Skull \$45.00
 The Phantom \$45.00



The CFQ T-Shirt

The original, attention-grabbing, best seller! Made from a quality cotton/polyester blend, it'll hold its shape and size for years. With CFQ logo silkscreened in long-lasting white on a classic jet black shirt. **\$6.95**, plus \$1.00 postage.

Satan \$45.00
 Werewolf \$45.00
 Brain Eater \$45.00
 Crypt Keeper \$45.00

PAGE 60

T-Shirt, Adult Small \$ 6.95
 T-Shirt, Adult Medium \$ 6.95
 T-Shirt, Adult Large \$ 6.95

PAGE 63

Dreadful Pleasures \$18.95
 SF Films of the '70s \$15.95
 American Film Genres, cloth \$29.95
 American Film Genres, paper \$12.95

BACK COVER

Blood Cult \$59.95
 The Asphyx \$49.95
 Gorgo \$29.95
 Kingdom of Spiders \$29.95
 Bird W/Crystal Plumage \$29.95
 Toolbox Murders \$29.95
 Beta VHS

Order Subtotal \$ _____

6% Sales Tax* \$ _____

Postage \$ _____

Subscriptions \$ _____

Total Enclosed \$ _____

*applies to Illinois residents only

P.O. BOX 270, OAK PARK, ILLINOIS 60303

Name _____

Address _____

City _____ State _____ Zip _____

SIGNATURE (credit card orders only)

Account # _____ Exp. Date _____ VISA MC

FILMOGRAPHY

continued from page 55

quality and aimed strictly at the juvenile market.

• 1971—**GODZILLA AGAINST HEDORA** (U.S. release **GODZILLA VS. THE SMOG MONSTER** by A.I.P. in 1972). Directed by Yoshimitsu Banno; screenplay by K. Mabuchi and Banno.

• 1972—**GODZILLA AGAINST GIGAN** (U.S. release **GODZILLA ON MONSTER ISLAND** by Cinema Shares in 1978). Directed by Jun Fukuda; screenplay by S. Sekizawa.

• 1973—**GODZILLA AGAINST MEGARO** (U.S. release **GODZILLA VS. MEGALON** by Cinema Shares in 1976). Directed by J. Fukuda; screenplay by S. Sekizawa.

• 1974—**GODZILLA AGAINST MEKA-GODZILLA** (U.S. release **GODZILLA VS. THE BIONIC MONSTER**, later **GODZILLA VS. THE COSMIC MONSTER** by Cinema Shares in 1977). Directed by J. Fukuda; screenplay by S. Sekizawa.

• 1975—**REVENGE OF MEKA-GODZILLA** (U.S. release **TERROR OF GODZILLA** by Bob Conn in 1978, and as **TERROR OF MEKA-GODZILLA TO TV** by U.P.A.). Directed by I. Honda; screenplay by S. Sekizawa. Series creator Honda takes one last stab, making this a cut above the previous four.

Japanese film production is quite different from the way Hollywood operates. Japanese budgets are a mere fraction of U. S. costs. Shooting schedules for all Godzilla films, from pre- through post-production never exceeded 3 months, which is brief for such extensive special effects work.

The Japanese consider their scripts as bible and very rarely deviate from them when shooting and editing. This method keeps costs low and predictable but sometimes yields a final product that works better on paper than on screen. For that reason, U. S. distributors often regard the Japanese Godzilla films merely as "rough cuts" to be re-edited. Toho also has no control over the English dubbing, which varies from adequate to abysmal.

Screenwriter Bruce Joel Rubin.



JACOB'S LADDER

continued from page 20

loss of ego, an "unweaving" of one's pattern of existence. "Such a process is liberating to someone who is willing to let go," Rubin remarked, "but those who remain attached to their lives and personalities experience death as being torn from themselves—literally being torn apart."

Jacob, as one who is deeply attached to his life with Jezzie, experiences just this literal dismemberment, and finds himself caught in a Lovecraftian void, coming face-to-face with hellish creatures who are intent on claiming him as one of their own. Guests at a party suddenly transform into heaving monsters; creatures emerge from the wallpaper in his room; even his beloved Jezzie takes on the shape of a rodent-like, winged serpent. And, he finds, he is not alone in his predicament: several of his war buddies report that they too are experiencing tormenting visions—and one of them, convinced he was being followed has already died under mysterious circumstances.

As beset with tension as Jacob's life is, he is not a hopeless figure. There is, unbeknownst to him, a guardian angel watching over him, and when Jacob discovers that he and his friends have been unwitting subjects in a military drug experiment, a chemist friend offers Jacob an antidote for his nightmarish visions. But antidotes and guardian angels don't spell the end to Jacob's Hell on Earth. Before he can solve the mystery of his true existence, Jacob must engage in a battle with a demon capable of instant metamorphosis, a special effects *tour de force* that comprises the script's dizzying final pages.

With so much going for it, why then is **JACOB'S LADDER** the "hot" property no studio wants to touch? Rebello thinks that, for starters, the script may be perceived as a cousin to **THE NINTH CONFIGURATION** and **ALTERED STATES**, "heady" films that produced lackluster financial returns. Expense might be another deterring factor. Rebello estimates the film would cost in the neighborhood of \$20 million—but cites **GORKY PARK** as the kind of arid Hollywood product that is just as costly, yet far less ambitious. Most likely, Rebello reasons, it is the "darkness" of **JACOB'S LADDER** that is the major stumbling block.

"Dark is not flying with the studio power people these days," said Rebello. "In difficult economic times, that's not the kind of material they think people want to see, which I think sells the audience short. Yes, **JACOB'S LADDER** has an uncompromising view of life—at least until you get further into it—but it also has an extraordinary life-affirming vision. I think it's extremely rare for a writer to seem very much on the side of the angels, in a very fundamental way."

Commented Rubin on the "dark" theory, "My feeling is not only is it

Brainstorm Precursor

Bruce Joel Rubin was all set to direct "The George Dunlap Tape."

Bruce Joel Rubin wrote THE GEORGE DUNLAP TAPE, on which the film BRAINSTORM was based, in 1973. Over the next three years, Rubin made plans to direct it as a low-budget, 16mm feature in Indiana, where his wife was at work on her doctorate. He found an investor, and hired New York actors Laurinda Barrett (THE HEART IS A LONELY HUNTER), Woody Eney, Fred Holliday, and Jacqueline Brooks (Kate Nelligan's neighbor in WITHOUT A TRACE) for the leads that would later go to Natalie Wood, Christopher Walken, Joe Dorsey, and Louise Fletcher.

Through his museum experience, he lined up some of the country's leading experimental filmmakers, including Jordan Belson (who recently did effects work for THE RIGHT STUFF), John and Michael Whitney and Scott Bartlett to create the film's visual

effects. Props were built (computers, helmets, telephone switching machinery) and sites located (private homes around the Bloomington, Indiana area, and on the campus of Indiana University) that would double for the realistic scientific world detailed in the script.

When Rubin decided to switch to 35mm, his backer upped the budget to \$400,000. Film stock in hand, his assembled production crew was ready to leave for Indiana when the devastating word came: Rubin's investor had backed out. With no available alternative source of funding, the project collapsed. Rubin gave up the movie profession and went to work for a public service foundation.

When filmmaker Douglas Trumbull optioned the property (see 14:2:16), Rubin and Trumbull got together to discuss the script. Rubin made an impassioned plea to Trumbull that he not abort or



Rubin (seated fourth from left) and crew pose with props, including several brainwave helmets.

compromise the essence of the script, a request Rubin felt would sit well with Trumbull, who had already been associated with mystical, spiritual films like 2001 and CLOSE ENCOUNTERS. "Doug looked at me with such understanding, and we both hugged like brothers," said Rubin. "We had, and still have, a very close feeling toward one another. But after the contracts were signed, he started to make radical changes."

Rubin was nonetheless pleased to see some of his heady concepts reach the screen, even though BRAINSTORM was not a boxoffice success. "What Trumbull pulled out of my script at least had some spiritual content," he said. "I'm thankful for that. I hope visionary cinema finds more pioneers like Trumbull, and takes its rightful place in the mainstream of American filmmaking."

For Rubin, the hardest

part of dealing with BRAINSTORM's failure is that he no longer has legal access to the ideas and concepts found in the film's original source. "I could do an entire sequel to BRAINSTORM just from the script material that wasn't used," said a dismayed Rubin. "But, of course, it's unlikely I'll ever get that chance. There is a major flaw in our copyright system, that fertile ideas can be bought and sold, and left to decompose in studio vaults." **K.C.**

Rubin's cast: 1) Fred Holliday, 2) Laurinda Barrett, 3) Woody Eney, and 4) Jacqueline Brooks. 5) Facilities at Indiana University were to be used as laboratory sets.



1



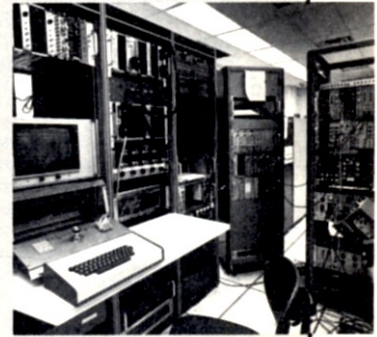
2



3



4



5

not dark, but it's flooded with light. Perhaps the fact that not enough people who read it share that opinion is my fault as the writer. But one producer I know read it and cried; I was so grateful to know that someone had been touched by what I intended. Just as in BRAINSTORM, to touch on issues like life and death, even lightly, stirs enormous feelings in people, and I think for the better. RESURRECTION was one of the precious few films to deal with death and metaphysical questions, and I thought it was an extraordinary work."

Sidney Lumet has read JACOB'S LADDER, Rubin hears, as has Richard Gere. Brian DePalma, an old friend from New York University film school, loved the script, but said he didn't want to deal with the film's enormous pyrotechnics. "I don't know how one maintains control over his script in the age of the Xerox machine," joked Rubin, refer-

ring to the number of copies of JACOB'S LADDER that have found their way around Hollywood over the past two years.

"The person I most wanted to do the film, Ridley Scott, said yes," added Rubin. "I could not imagine a better director for JACOB'S LADDER. But then he had to back out because his next project had been delayed for a year, and it would take a good two years to get JACOB made. I met with his people again when I first came out to Los Angeles, and they said that after doing his new film, LEGEND, he wanted to do something completely different, something not effects-oriented. I have hopes he'll come back to the project at some point in the future."

Since moving to Los Angeles, Rubin has written two features that were never produced: a science fiction film for Embassy, and a TV-movie for ABC with a non-genre theme. But, thanks to the doors that have

opened to him as a result of the interest generated by JACOB'S LADDER, Rubin has gone on to more notable accomplishments. He is currently at work on a feature film for producer Robert E. Sherman called FRIEND (formerly A. I.), based on a novel written by Diana Henstell. Wes Craven, hot on the heels of his success with NIGHTMARE ON ELM STREET, has been signed to direct for Warner Bros. Also, a screenplay Rubin penned last year, entitled SECRETS OF THE ASTRAL PLANE (which he calls a "psychic DIRTY DOZEN"), has just been optioned by the executive producer of BRAINSTORM, Joel Freedman. Rubin also has several other projects in development.

Rubin hasn't given up on JACOB'S LADDER yet, even though he figures every major studio in town has already said no to it at least once. "Even if it takes five to ten years, I think the film is going to happen,"

said Rubin. "I don't think it will become dated. I think it's mostly a matter of the climate in Hollywood. Light stuff seems to be what is selling in Hollywood these days, yet I do sense an atmosphere of reaching for something new. Studio people are beginning to look for projects that are different. If that remains true, then perhaps this script will have its day."

Material that is as special as JACOB'S LADDER requires a champion, someone with box office clout who falls so in love with the material that they dare to defy tradition and successfully guide it through the labyrinth of the movie-making machinery. "I have no question that when and if that happens," concluded Rebello, "all the bugaboos that have prevented its being made will suddenly evaporate, and we'll see what a wonderful, rich movie a script like JACOB'S LADDER can make." □

LETTERS



LEGEND MUSIC AN ELECTRONIC BUMMER

I am absolutely outraged that Jerry Goldsmith's score for *LEGEND* [15:5:22] is being replaced by an electronic score. That's all we need—another inappropriate electronic score requested by greedy, tin-eared producers and directors more interested in selling records than having music which is capable of adding a truly magical dimension to their film.

This is all the more frustrating in that your own reviewer, Alan Jones, said, "It's a shame that the only sense of romance conveyed in this newly conceived brand of folklore comes courtesy of a lush Jerry Goldsmith score and not from much else [15:4:9]."

I was genuinely looking forward to *LEGEND*, but now I don't think I'll even bother. The thought of seeing "the most beautiful fantasy film of all time" set in a world of unicorns, devils, goblins and faeries with dissonant, ugly and soulless electronic music in the background would be too sad to witness.

I can just see what's on the horizon—Disney will re-release *FANTASIA* with Mussorgsky replaced with Black Sabbath and Ozzie Osbourne, all in an attempt to get the kids in the theatres and hopefully sell a few albums on the side.

Kevin Deany
Dolton, IL

THE DOCTOR, THE DEVILS, AND THE CENSOR

Allow me to offer an addendum to the fine article, "The Doctor and The Devils," by Greg Mank and Janrae Frank [15:5:28].

The 1948 Tod Slaughter film, *THE GREED OF WILLIAM HART*, probably should be counted

as the first actual Burke and Hare film. It was clearly written and filmed as such; though that old devil Censorship obscures the point.

In fact, the main characters include Burke, Hare and Dr. Cox. But once the film was completed, some British censor decided that, while the public could view their grim crimes, they shouldn't hear their nasty names. So Burke became "Moore," Hare became "Hart," and Cox became "Knox" in post-dubbing, the changed names only being re-recorded and then cut into the surrounding dialogue. Astute lip-readers can see, then, the characters mouthing the historic names, despite what is heard on the soundtrack.

Interestingly, Mary Paterson retains her real-life name. The cost of post-production work to satisfy the censors' whims also may account for the lack of a music track. Finally, the film was released in the US in 1953, by J. H. Hoffberg, under the title of *HORROR MANIACS*.

Rich Wannan
Kansas City, KS

PRIESTLEY WOULD HAVE SUED TOO, BUT HE'S DEAD

The following quote is from the dust-jacket blurb on a book by the late J. B. Priestley. It is from the first edition of *Snoggle* (Harcourt Brace Jovanovich, 1971): "... It was on this day that Snoggle appeared from outer space. From the moment they saw him, the Hooper children were resolved to befriend the strange,

shiny creature with clumsy paws and appealing eyes and if possible restore him to the spaceship that was waiting unseen in the English countryside. Their ingenious efforts to protect Snoggle from gun-toting representatives of the community—eager to assume that what is unknown is dangerous—are ably abetted by their grandfather and earn a surprising reward from the crew of the spaceship."

I have no doubt that that sounds familiar; maybe even moreso when I mention that the story has incidents such as the children hiding Snoggle in their closet, disguising him, and Snoggle's apparent death.

Of course this all applies to the several lawsuits that have been brought against Spielberg and Lucas in recent years.

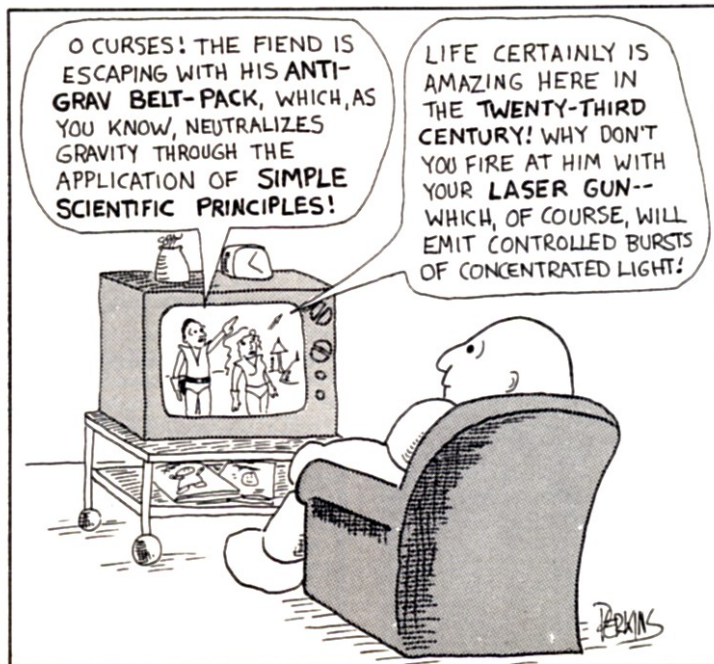
The question is, is there really plagiarism going on, or can you get so basic in some ideas that two or more people can conceivably invent the same story? Since *Snoggle* predates any of those who are suing Spielberg for E.T.'s supposed infringements what does that say about their originality?

Ron Miller
Fredericksburg, VA

SORRY, HARLAN

In your last issue [15:5:62], you published my letter accusing Harlan Ellison of "borrowing" his "Shatterday" story from a *TWILIGHT ZONE* episode. I have since been informed that I was in error and wish to apologize.

John Schnell
South Orange, NJ



Cinefantastique #1 April 1967

QUATERMASS & THE PIT

PAL & HASKIN LENS

THE POWER

SERILING SCRIPT FOR EKKYL-HYDE TV-MOVIE

APAC TO FILM
PIERRE BOULLE'S
PLANET OF THE APES

HUMBLE BEGINNINGS

I recently acquired a rather rare item, *Cinefantastique #1*. But not the issue you're thinking about because it is dated April 16, 1967! Inside it says "A newsletter of film news and reviews published bi-weekly... by Fred Clarke. Available for 3/25c." I was wondering, Mr. Clarke, how many copies of this #1 did you make and how much do you think it is worth today? Heaven forbid I should want to sell it!

Finally, I would like to cite a paragraph from this first issue written by one of the editors, Vern Bennett: "This publication has some rough spots, but in time (like in 2 weeks) we hope to have them ironed out. We've set a hard goal ahead of ourselves, but with your support, we will make *Cinefantastique* the best film-TV periodical in fandom. We think we're on the right track, and we think we have the ability to do the job right."

Well Fred, I believe you have achieved your goal and you are the best! How about reprinting this 10-page periodical in a future issue for fans who would like to see where it all got started!

Terry Warrick
Springfield, VA

[Thanks for the kind words. What you have is a copy of the mimeographed precursor to *Cinefantastique*. Five issues were published, all in 1967. Print runs were small—only a few hundred copies of each issue. Original runs featured artwork and logos printed in color. Reprints were all black ink. I began the newsletter while a Freshman at the University of Illinois, at Chicago. I started the magazine in its present form in November 1970, during my Senior year, and have published it continuously ever since. The cover of the first mimeographed issue is reproduced above, for the curious.]

FILMMAKING ISN'T ALL HARD WORK?

Like your other readers I have specific opinions. I'm afraid I'm going to encumber you with a few.

It is well-known that movie makers spend most of their time involved in decadent doings: drugs, starlets, orgies, and spending money; yet the people that *Cinefantastique* chooses to discuss are overworked folks who are invariably given too little time to complete a task which is nonetheless accomplished through ingenuity and resourcefulness. Perhaps you should start dealing with the decadent side and rename the magazine *Sin-fun-tastique*.

Stephen Walker
Warrensburg, MO

IT'S SUPPOSED TO BE DREARY?

RETURN TO OZ was a much-maligned movie and I was surprised and disappointed that you leveled the same misguided criticism as all the other negative reviews [15:4:45], namely that it isn't like the 1939 WIZARD OF OZ. Come on, read your own magazine: in the article on RETURN TO OZ in your July 1985 issue [15:3:27], director Walter

Murch and producer Gary Kurtz both stress that they were not out to continue the tradition of the musical film, which was "... an extension of the enormously successful stage version and the vaudeville tradition that goes with it."

RETURN TO OZ stands on its own as a beautifully executed fantasy. I saw the movie at Radio City, and the 2,000 children and those adults who could forget about Judy Garland for awhile were enthralled. Your reviewer complains about Oz being "dreary" and "in ruins." Well, that's the plot of the movie. Dorothy comes back to restore Oz, and in the end the Emerald City is back to its original splendor—with an ending as happy as any fantasy could have. The "sin" of RETURN TO OZ is that it set out to be faithful to Baum's original material, not an MGM, vaudeville-style musical. If the movie had been called RETURN TO THE MAGIC CITY and Dorothy had been named Kathy, RETURN TO OZ probably would have had the critical reception it deserved.

Joe Mobilia
Brooklyn, NY

[We hope you saw our more favorable review last issue (15:5:51).]

HORROR, FANTASY AND SF FILM MARKETPLACE

Classified ads are \$ 75 per word; caps are \$ 25 extra per word, bold caps \$ 50 additional, payable in advance. Send to CINEFANTASTIQUE, P. O. Box 270, Oak Park, IL 60303.

THE RESEARCH COUNCIL OF MAKE-UP ARTISTS, INC. We supply special materials to professional make-up artists, including prosthetic adhesives, molding waxes, Color Process Foundations, Lipcolors, and over 900 various sizes and items. Current catalog available for 22¢ in stamps. Special Seminars in July and August. Box 2134, Lowell, MA 01851.

Free Catalogues: Gibson, Ford, Trek, Wars, TV, Science Fiction, Horror. Jerry Ohlinger's Movie Material Store Inc. 120 W. 3rd St. New York, NY 10012, (212) 674-8474. Open every day 1-8:00 pm.

HOW TO BECOME A VAMPIRE IN SIX EASY LESSONS. \$3.99 plus .50¢ p/h. Dracula unlimited, 29 Washington Square West, NYC, NY 10011.

"Foreign nativist videos/magazines. Send stamped envelope. D. Scott, Box 193, Newark, DE 19715-0193."

LEARN THE TRUTH: Robotoids, Deros, Illuminati, UFOs, Hollow Earth exist! Bizarre, spiritual channelings similar to Cayce. Free info. Cosmic Awareness, Box 115-Q, Olympia, WA 98507.

SCREENPLAYS of your favorite movies and TV shows available. **FREE CATALOG.** Script Warehouse, 2265 Westwood Blvd. #590-C, Los Angeles, CA 90064.

1,000,000 Videotape Movies! Lowest prices! All ratings! Catalogue—\$1.00. 1,000,000 Soundtracks! Catalogue—\$1.00. Soundtrack Valu-eguide (7,000 plus listings!), \$9.95. RTSCQ5, Box 1829, Novato, CA 94948.

PROSTHETIC AND FX MAKEUP SEMINARS. When you decide you really want to learn! FX Makeup Workshop, 7337 Varna Ave. Unit 1A, N. Hollywood, CA 91605.

WANTED: REVENGE OF FRANKENSTEIN stills. Only those with Columbia Pictures stamp on the back. Also, British press stills from pre-1964 Hammer horror films. David Carlson, 308 West 82nd St., New York, NY 10024.

"**MOVIE POSTER WAREHOUSE.**" has them all. Gigantic selection, posters, lobby cards, 1930-1986. **Fabulous photos.** movie, TV, music

stars, thousands exclusive. Super Specials. Illustrated catalog, \$1.00. 8033 Sunset Blvd., #1105-C, Los Angeles, CA 90046. (213) 650-7883.

Private poster collection—Vintage Harryhausen and SF SASE for list. 44 Parkview Dr., Plantsville, CT 06479.

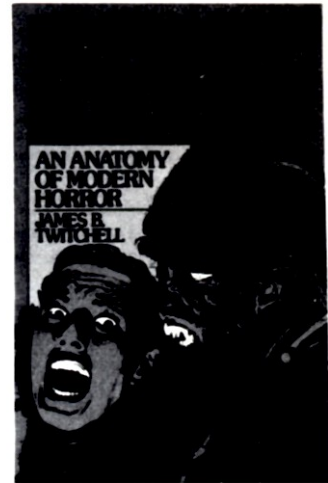
1000's of Science Fiction, Horror, Movie Tie In Paperback & Hardcover Books. Free Catalog. Lamira, Box 12093, Dept 112, Baltimore, MD 21281.

MOVIE POSTERS, SCRIPTS, ALL CURRENT RELEASES. Many rare CLASSICS. "ENEMY MINE," "STAR WARS," "MAD MAX," "TERMINATOR," "BLADERUNNER,"... Visa/Mastercard-48 HOUR SERVICE (904) 373-7202. Brochure \$1.00. RICK'S, Suite 3E-CE, 1105 North Main, Gainesville, FL 32601.

U.S. Postal Service Statement of Ownership, Management and Circulation (required by 39 U.S.C. 3685) 1) Title of publication: CINEFANTASTIQUE. a) Publication No: 0145-6032. 2) Date of filing: 10/5/85 3) Frequency of issue: 5 times annually. a) No. of issues published annually: 5. b) Annual subscription price: \$18.00 4) Location of known office of publication: 7240 W. Roosevelt Rd./Forest Park, Cook County, IL 60130 5) Mailing address of the headquarters or general business offices of publishers: P.O. Box 270, Oak Park, IL 60303 6) Publisher, editor: Frederick S. Clarke, P.O. Box 270, Oak Park, IL 60303; Managing Editor: Avis L. Weathersbee, P.O. Box 270, Oak Park, IL 60303 7) Owner: Frederick S. Clarke, P.O. Box 270, Oak Park, IL 60303 8) Known bondholders, mortgages, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: none. 9) Does not apply 10) Extent and nature of circulation, a) Total no. copies printed (net press run): 29717 (average no. copies each issue during preceding 12 months), 28700 (actual no. copies of single issue published nearest to filing date), b) paid circulation: 1) Sales through dealers and carriers, street vendors and counter sales: 14066 (average), 15851 (actual), 2) Mail subscriptions: 4266 (average), 3868 (actual), c) Total paid circulation (sum of 10b1 and 10b2): 18332 (average), 19719 (actual), d) Free distribution by mail, carrier or other means, samples, complimentary, and other free copies: 227 (average), 215 (actual), e) Total distribution (sum of C and D): 18559 (average), 19934 (actual), f) Copies not distributed: 1) Office use, left over, unaccounted, spoiled after printing: 8563 (average), 8047 (actual), 2) Returns from news agents: 2595 (average), 719 (actual), g) Total (sum of e, f, and g)—should equal net press run shown in a): 29717 (average), 28700 (actual), 11) I certify that the statements made by me above are correct and complete: Frederick S. Clarke, publisher, editor.

CFQ BOOKSHOP

A MODERN HORROR ANATOMY



Says the author, "Like fairy tales that prepare the child for the anxieties of separation, modern horror myths prepare the teenager for the anxieties of reproduction... These fever dreams do more than make us shiver; they are fables of sexual identity." This book examines Twitchell's premise through 3 such fables: "Dracula," "Frankenstein," and "The Wolfman," discussing why they've become mythic, superseding other tales, and their chances of transcendence. Cloth; 353 pp. \$18.95.

SCIENCE FICTION FILMS OF THE SEVENTIES



CRIG B. ANDERSON

LOOKING BACK ON A DECADE OF SCI FI

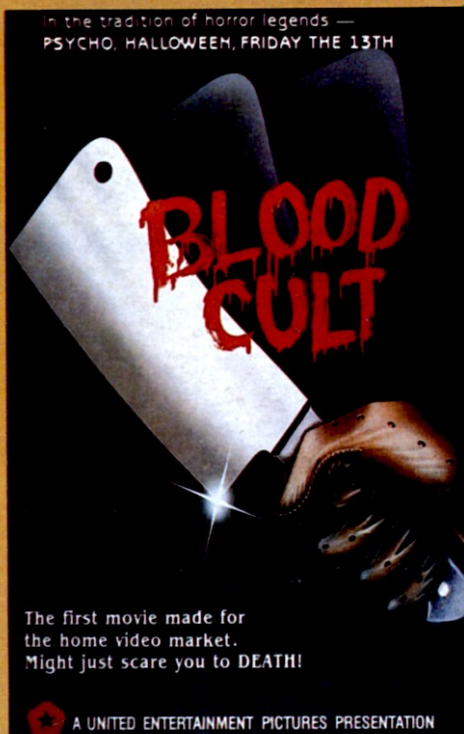
The seventies produced some exquisitely memorable and varied science fiction films. This book skirts the superficial analyses one most often finds, analyses which tends to be heavy on the films' plot summary, but light on those deeper more thought provoking elements that linger in the minds of all avid fans. The author also engages the mind with active debates as to why or why not he feels the films were good or bad, successes or failures. Includes many glossy plates. Paper; 261 pp. 15.95.

POPULAR FILM SPOTLIGHT

Former *Cinefantastique* writer turns-out an in depth study which focuses critical attention on those popular generic works that are everyone's favorites. Like Bazin, Goddard, and Truffaut, the author realizes that popular film is more than just lightweight escapist fare; it also has important functions in society and for individuals. Genre topics include horror and science fiction, the Samurai film and the western, the kung fu film and the dance musical, to name just a few. Plus discussions of the contributions of several American genre film directors—INVASION OF THE BODY SNATCHERS' auteur, Don Siegel, is one of the legends covered. Cloth or paper; \$29.95 & 12.95



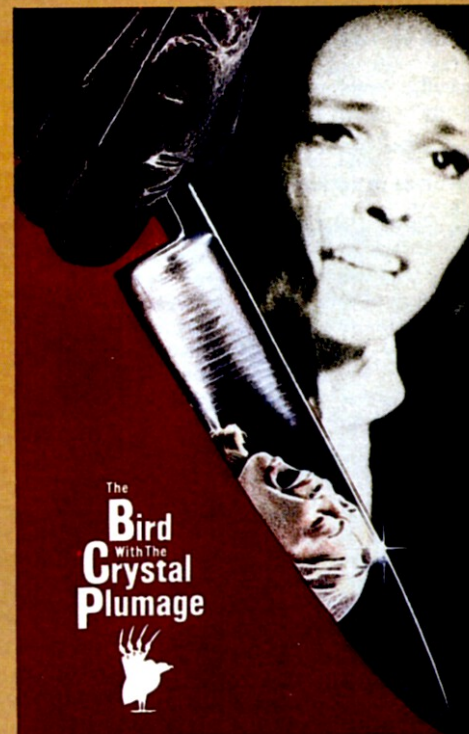
**ORDER TOLL FREE BY PHONE OR USE
ORDER FORM PROVIDED, SEE PAGE 60**



"BLOOD CULT." Never seen in theatres, produced exclusively for home video. Directed by Christopher Lewis. Color, not-rated. **\$59.95**



"KINGDOM OF SPIDERS." Swarms of tarantulas make life rough for William Shatner and Tiffany Bolling. Color, 1977-PG. **\$29.95**



"THE BIRD WITH THE CRYSTAL PLUMAGE." Tony Musante stars in a Hitchcockian, Jack-the-ripper type thriller. Color, 1970-PG. **\$29.95**



"THE ASPHYX." A supernatural adventure in possessing the key to eternal life. Directed by Peter Newbrook. Color, 1972-PG. **\$49.95**



"THE TOOLBOX MURDERS." Cameron Mitchell stars in psychotic tale of murder using a handyman's tools. Color, 1978-R. **\$29.95**



"GORGO." A giant Godzilla-like beast becomes the most destructive force in the universe. SPFX, Color, 1961. **\$29.95**

PLEASE ADD \$3.00 POSTAGE AND HANDLING PER TAPE (\$5.00 FOREIGN AND CANADA)

1-800-345-8112

ORDER TOLL FREE BY PHONE OR USE ORDER FORM PROVIDED, SEE PAGE 60